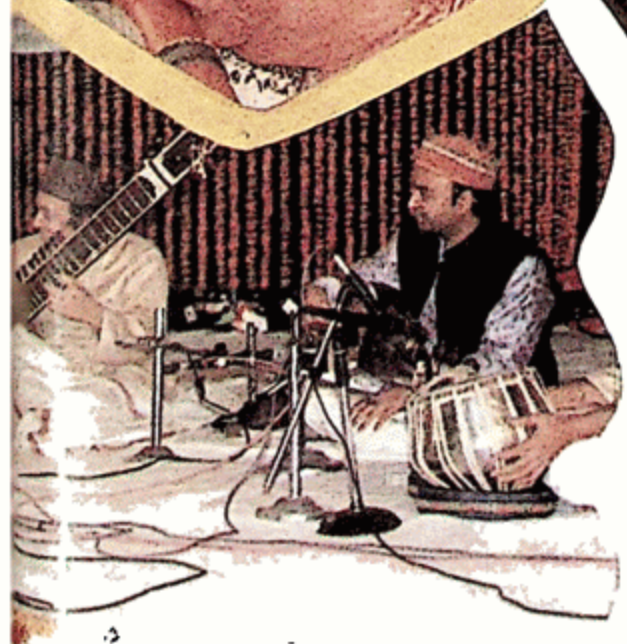
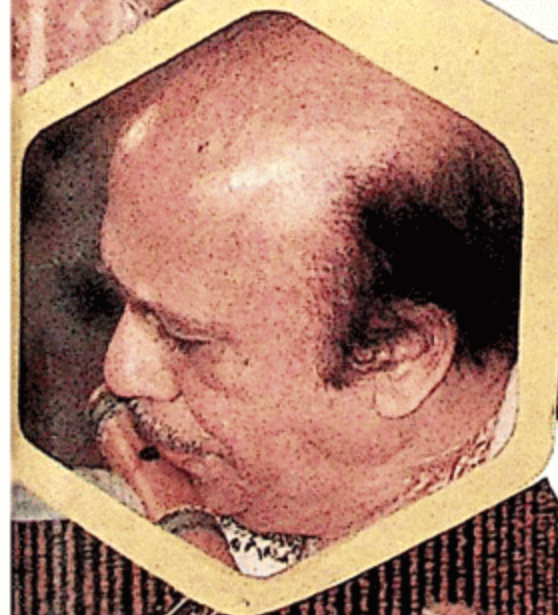
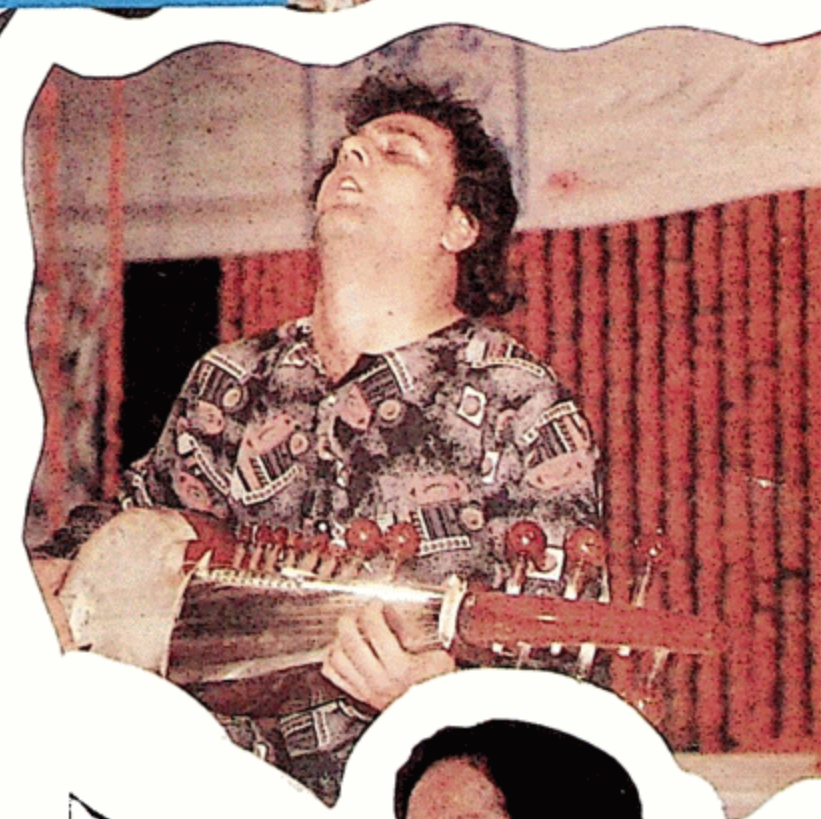
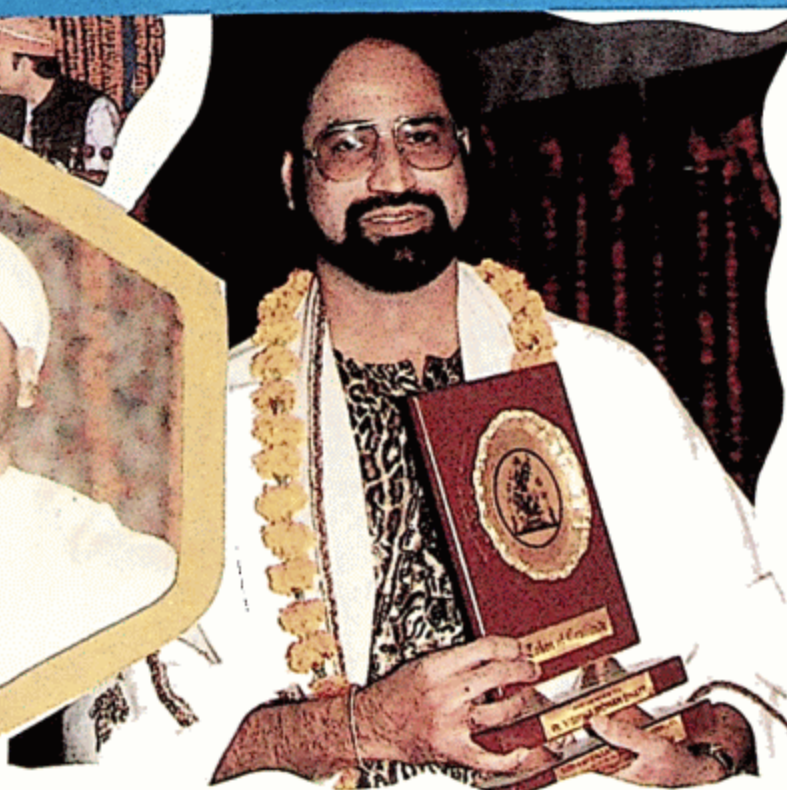
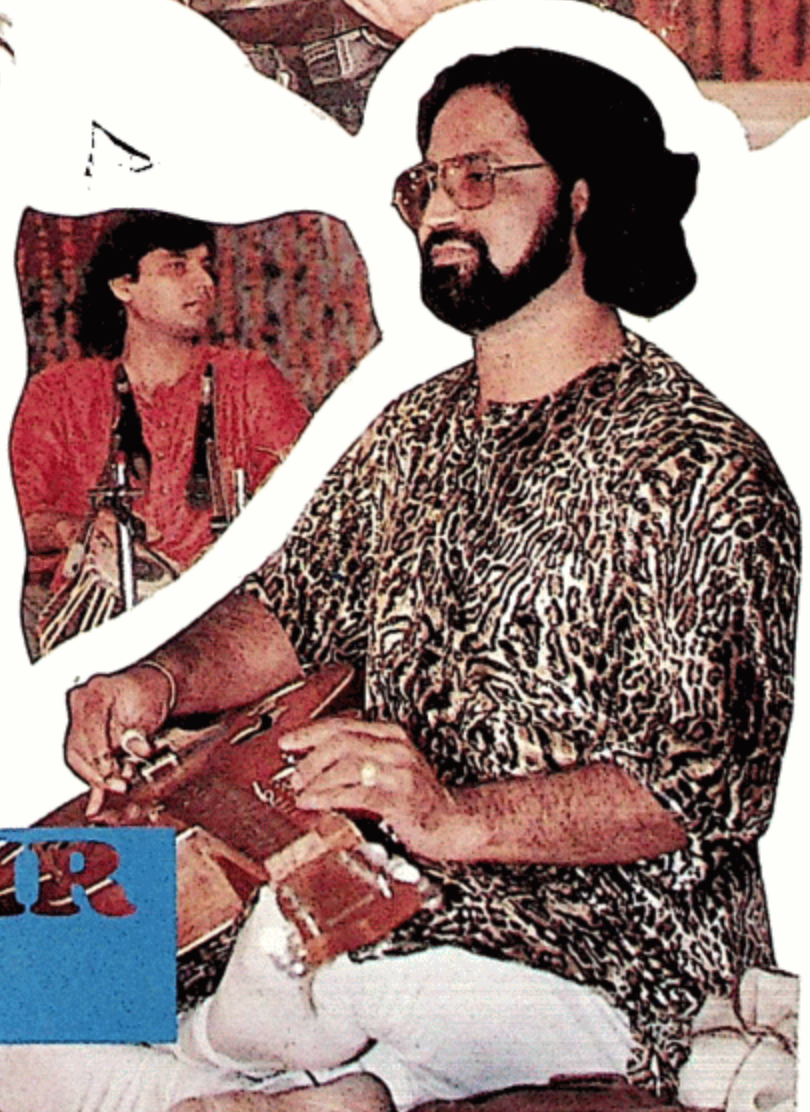


SHREE BABA  
**HARBALLABH**  
SANGEET MAHASABHA



**GOUVENIR**  
1998







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**INDER KUMAR GUJRAL**  
Prime Minister of India

### MESSAGE

I am happy to know that 122nd Shree Baba Harballabh Sangeet Sammelan is being hosted on 26, 27 & 28 December 1997. It is a matter of great pride for Punjab that the oldest and the unique Hindustani Classical Music Festival is held at Jalandhar since 1875. My compliments to the citizens of Jalandhar for carrying on this great tradition for over a century which was started by Baba Harballabh who was a Saint and a great musician himself.



This year is of great importance as we celebrate Golden Jubilee of India's Independence. I am happy to know that Shree Baba Harballabh Sangeet Mahasabha is celebrating the occasion in a befitting manner.

I wish the festival a grand success.

Sd/-  
(Inder Kumar Gujral)



**GOVERNOR**  
**RAJ BHAWAN PUNJAB**  
**CHANDIGARH - 160019**

**MESSAGE**



I am pleased to know that the Shree Baba Harballabh Sangeet Mahasabha is organising 122nd Harballabh Sangeet Sammelan on 25, 26, 27 Dec. 1997 to commemorate the 50th Golden Jubilee Year of India's independence.

I am sure that the Sabha would continue to act as a catalyst in the preservation and promotion of our ancient art and culture.

I extend my best wishes on this occasion.

Sd/-

(B.K.N. Chibber)

Lt. Gen. (Retd.)



**PARKSH SINGH BADAL**  
Chief Minister, Punjab

### MESSAGE

I am glad to know that Shree Baba Harballabh Sangeet Mahasabha has planned to organise 122nd Harballabh Sangeet Sammelan from December 26 to 28, 1997 and to bring out a Souvenir.

Music knows no barriers. It has always played a vital role in promoting harmonious culture in our society. It is heartening to note that Shree Baba Harballabh Sangeet Mahasabha has maintained the tradition of organising this Sammelan every year which is a great source of entertainment to the music lovers.



I am sure the Sabha would continue to organise such grand gala events every year in all times to come.

I wish the organisers all success.

Sd/-  
(Parkash Singh Badal)



## MESSAGE

Harballabh Sangget tradition is a proud heritage of Jalandhar. It is gratifying that the citizens of Jalandhar have maintained the grandeur of this tradition. The organising committee of this gala event is efficient and devoted. It has tried to upgrade the management in different aspects so that this grand event becomes a national attraction.

Contributions of Lt. Gen. (Retd.) B.K.N. Chhibber, Governor of Punjab, Shri Parkash Singh Badal, Chief Minister of Punjab, Shri Amitabh Pandey, former Secretary Culture, Govt. of Punjab, Shri Dinkar Gupta, former S.S.P. Jalandhar and, above all, Sat Guru ji Maharaj of Bhaini Sahib have elevated the status and ambitions of this institution. I need not mention here the names of citizens of Jalandhar who are the prime mover of the show. This is one even which is whole-heartedly supported by the officers of the district and the state government without request.



We have started a few new traditions and have envisaged a few ambitions for the promotion of classical music. Harballabh Sangeet Samman and Harballabh Sewa Purskar have been introduced respectively as honour for exemplary contributions to Indian classical music and awards for outstanding services to Indian classical music. Tradition of a seminar on the occasion of the sangeet festival has been introduced so that eminent artistes, patrons of classical music, leaders of the society and youngsters (SPIC MACAY) join together to deliberate on different aspects of Indian classical music. The third new tradition is regarding beneficial linkage with SPIC MACAY which is invited to hold its annual convention at Jalandhar during the Sammelan.

Wider publicity and elaborate stay arrangements are other aspects of the changes introduced to reach out largest possible audience.

Our new ambitions are : opening Harballabh Sangeet Vishwa Vidyalaya based on 'guru-shishya parampara' and starting national level competition of younger talents and their further promotion in classical music. We pray to God for success in these ventures.

—B.K. Srivastava



**VIJAY KUMAR CHOPRA**  
EDITOR

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Phones : 280104, 280105, 280106  
Fax: (91) - (81) - 280113  
GRAMS : HINDSAMACHAR

### MESSAGE

I am happy to know that Shree Baba Harballabh Sangeet Mahasabha is organising 122nd Harballabh Sangeet Sammelan.

Harballabh Sangeet Sammelan is the oldest Hindustani Classical Music festival. The Hindustani classical music is a unique pride of Indian Heritage equally shared by Muslims and non-Muslim musicians. Even during the Mughal period, Hindustani Classical musicians were being honoured by the Emperors. Akbar enriched it by patronising Tansen.



Harballabh Music Festival has also been recognised as a National Festival by the Government of India which this year coincides with the Golden Jubilee celebrations of the country.

I wish the office-bearers of Shree Baba Harballabh Sangeet Mahasabha all the best.

Sd/-  
Vijay Kumar



DAILY  
Ajit  
Punjabi

Barjinder Singh  
Managing Editor

Daily  
Ajit Samachar  
HINDI

AJIT BHAWAN  
Nehru Garden Road,  
JALANDHAR 144 001 INDIA

### MESSAGE



It gives me pleasure to say that Harballabh Sangeet Sammelan is the pride of Punjab in the field of Indian music. The high and mighty come here to salute the servants of Saraswati. It is all due to the tireless efforts of Shree Baba Harballabh Sangeet Mahasabha. The organisers deserve every appreciation for their foresight and acumen.

I hope the Mahasabha would be able to continue this golden tradition in the time to come.

Sd/-

(Barjinder Singh)



# CELEBRATING A GLORIOUS TRADITION



Hosting the oldest and the most prestigious Indian Classical Music Festival 'Harballabh' has been a matter of great pleasure for the citizens of Jalandhar for the past 122 years.

Harballabh Sangeet Sammelan has been recognised as a National Festival by Government of India. 1997's festival is dedicated to the celebration of Golden Jubilee of India's Independence and is a tribute to the rich Indian Heritage and civilization.

All the great legends of Indian Classical Music have deemed it a pilgrimage to perform at Harballabh. The festival is held year after year since 1875 at the very place where it started from. This year's programme would start on 26th December, 1997 as in the past it would commence by paying homage at the Samadhi of Baba Harballabh, a great musician and Saint who started this tradition in the memory of his Guru Baba Tuljagiri Ji.

Mention needs to be made of the efforts made by members of Shree Baba Harballabh Sangeet Mahasabha who devote their time and donate money to carry on this great tradition; I am grateful to all of them who extend their helping hand. I am also grateful to the local administration for the help being provided over the years.

Special mention needs to be made of Satguru Shri Jagjit Singh Ji of Bhaini Sahib for his kind support for the past few years.

I also thank Hon'ble Chief Minister of Punjab Respected S. Parkash Singh Badal who has very kindly agreed to inaugurate this festival and also to Hon'ble Prime Minister Respected Sh. I.K. Gujral for agreeing to be the Chief Guest on the concluding day. Hon'ble Governor of Punjab Lt. Gen. (Retd) Sh. B.K.N. Chhibber has kindly agreed to be the Guest of Honour.

Entry is free for one & all, arrangements of free stay and free Langar run by Devi Talab Mandir awaits all the outstation visitors. I do hope that the opportunity to listen to prominent Artistes of Indian Classical Music would be availed by you. Harballabh is an experience not to be missed.

Dec 24, 1997

**Alok Sondhi**  
*Organising Secretary*  
*Shree Baba Harballabh Sangeet Mahasabha*



# OUR MISSION

1. *To promote Indian Classical Music.*
2. *To set up and encourage setting up institutions for training in Indian classical music.*
3. *To give recognition, distinction and awards to outstanding artists and Institutions in the field of Indian classical music.*
4. *To revive and preserve the rich musical traditions of Punjab.*
5. *To sponsor and organise the annual Harballabh music festival and hold other festivals to commemorate the memory of Shri Baba Harballabh Maharaj and for the promotion of the objects of the Mahasabha.*
6. *To co-operate with other organisations for furtherance of the Sabha or any of its objects.*
7. *To set up and to encourage setting up of museum, archives and library to preserve the traditions of Indian Classical Music.*



## Expression of Gratitude

Harballabh Sangeet Sammelan, a festival of Indian Classical Music, held every year at Devi Talab Mandir, had brought laurels to the city of Jalandhar and its people. Recognised at the national level this festival is held every year in last weekend of December when the winter is at its peak. The entry is absolutely free for one and all.



It's my pleasure in presenting before you this Souvenir containing information of the last three years. The multi-coloured photographs have been inserted to depict the Sammelans in brief. A few articles on classical music also find place in it. A list of members alongwith executive members has also been included.

The Mahasabha is grateful to its donors who have been kind enough to donate liberally and keep this tradition alive.

I am thankful to Mr. Rakesh Dada, Hony. Treasurer and Mr. Alok Sondhi, Hony. Organising Secretary for providing all guidance in preparing this Souvenir.

Your suggestions for its improvement in the coming years are welcome.

**Vikram Manocha**  
Chairman-- Souvenir Committee



# ACKNOWLEDGEMENTS

Our Thanks are due to :

**DASS & Co., CHARTERED ACCOUNTS, G.T. ROAD, JALANDHAR**

-- for services in matter of Account Audit and advice on Taxation & Society matters.

**SHREE DEVI TALAB PRABANDHAK COMMITTEE FOR**

-- cooperation and help in organising Sangeet Sammelan every year  
-- sponsoring the hiring charges for Electricals, Sound System & Tents in 1997  
-- arranging round the clock "Langar" for music lovers on all the three days.  
-- providing accomodation to students and guests..... and much more.....

**PRESS** -- for promoting the Sangeet Sammelan through their esteemed columns.???

**PUNJAB KESRI, HIND SAMACHAR, JAGBANI**

-- for their kind patronage and advertisements of the Sangeet Sammelan every year

**DAILY AJIT, HINDI AJIT**

-- for their kind patronage and advertisement of the Sangeet Sammelan

**DAILY VEER PRATAP**

**UTTAM HINDU**

**PUNJAB TOURISM DEVELOPMENT CORPORATION**

-- for sponsoring advertisement

**REDIFFUSION**

-- for their creative advertisement designing.

**PUNJAB POLICE**

-- for providing security arrangements and for allowing us to use their readymade stage every year

**SATGURU JAGJIT SINGH JI MAHARAJ**

-- for his patronage, blessings and help in organising the Sangeet Sammelan every year

**BIHAI KANHAIYA SEWA DAL**

-- for their selfless service during the Sammelan

**CHIEF MINISTER, PUNJAB FOR**

-- his kind patronage and help in preserving & promoting this legendry Sangeet Sammelan.

**KANYA MAHA VIDYALAYA**

-- for preparing a team of students to perform Saraswati Vandana on the opening day of the Sammelan every year

**PCM SD COLLEGE FOR WOMEN**

-- for providing a team of teachers and students to decorate the stage on all the three days of the Sammelan

**DOABA COLLEGE**

-- for providing NCC cadets to manage the gate entry and for providing accomodation for visiting students and guests.

**APEEJAY COLLEGE OF FINE ARTS**

-- for providing a team of teachers and students to decorate the venue.



# SWAMI HARIBALLABH

The Hariballabh Sangeet Sammelan is named after a man whose devotion to music is legendary.

Born in a well-to-do Brahmin family in Baijwara (near Hoshiarpur), Hariballabh lost his parents at an early age. He was brought up by his maternal grandfather, who lived near Jalandhar at a place called Bagh Farindlal. The child Hariballabh often accompanied his grandfather to a temple at Devi Talab, where a holy man called Tulja Gir had set up a 'dera'. Swami Tulja Gir was not only an ascetic, he was a man of a very refined musical sense and a great lover of 'dhrupad'. In fact, many of his 'dhrupad' compositions are sung in the Punjab even today. These evenings must have had a deep impact on the mind of Swami Hariballabh, for he took to sitting on the steps of the tank at Devi Talab and meditating on what he had heard from Swami Tulja Gir. As he grew older, he became even more deeply attached to Swami Tulja Gir and found himself ready to renounce this world for the pleasures of serving his guru. He learned the holy scriptures, sanskrit and many philosophical lessons, but what he imbibed and retained most deeply was an abiding love for music.

Impressed by the extraordinary nature of his disciple, Swami Tulja Gir, named him his successor when he passed away in 1874 and Hariballabh became Swami Hariballabh. One of the first important landmarks of this remarkable man's life was in 1875, when Swami Tulja Gir's first death anniversary was celebrated by Swami Hariballabh in a new and innovative manner. Since he knew his guru so well, Swami Hariballabh decided to hold a memorial ceremony where Sadhus and Saints were invited to sing devotional compositions at his samadhi. This became an annual event, and it is here that the seed of the sammelan, as it exists today, was first planted.

In time, this became an annual celebration. A 'langar' was organised where sadhus were fed and where for three or four days there was an unbroken relay of 'dhrupad' and classical music. The fame of this event spread far and wide and many lovers of music flocked to hear and participate in this remarkable 'Mela'. One such devotee was Tolo Ram who became to Swami Hariballabh what Hariballabh had been to Swami Tulja Gir. When Swami Hariballabh attained his 'Samadhi' in 1885, Swami Tolo Ramji kept this tradition alive. He built a shrine in memory of his Guru where his 'Kharaon' and Tanpura were placed and which exists even today. He roamed all over the country seeking musicians and donations and it is his devotion to Swami Hariballabh's creed and his untiring efforts that ultimately led to the establishing of the Hariballabh Sangeet Sammelan as an annual event where the best of Indian Classical music was presented by all the leading musicians of the age.

What Swami Hariballabh left was more than just a name to attach to a Sangeet Sammelan. He planted the seed of a tradition that grew and flourished for over a century and continued to grow from age to age. Musicians come here not merely to perform and dazzle but to offer their art in humble supplication at the shrine of truly great humanist.



## SEMINAR ON TASKS AHEAD FOR THE PROMOTION OF OUR MUSICAL HERITAGE

The Harballabh Sangeet Sammelan, which celebrated its 121st year in 1996, held a Seminar on 'The Tasks Ahead for the Promotion of our Musical Heritage' under the auspices of the Organising Committee of the Harballabh Sangeet Sammelan on Dec. 22, 1996 at the Circuit House, Jalandhar. The invitees were a selection of country's top classical artistes, music critics, mediapersons, the Chairman of the National Lalit Kala Akademi and state officials concerned with cultural affairs. The Governor of Punjab agreed to preside over one session and offered some valuable suggestions to the participants.

The first speaker was the Commissioner of Jalandhar Division, Sh. B.K. Srivastava, who as the President of the Organising Committee, had taken an active interest in arranging the Seminar. He spoke of the need to establish a Sangeet Vishwavidyalaya, a university dedicated to teaching classical music in the traditional Guru-Shishya mode and hoped that such an institution would be instrumental in sensitising people to the great heritage that our classical music offers. Not only would such a university be a sort of fountainhead institution providing knowledge and guidance to the students of classical music, it would be a centre for research and encourage creative innovation which may ultimately challenge the invasion from the skies in the form of alien and unsuitable westernisation. If every zone and state could provide such watershed institutions, the cultural future of the country could change.

The next speaker was Dr. Kiran Seth, founder and guiding spirit of the SPIC-MACAY (Society for the Promotion of Indian Music and Culture Amongst Youth) an organisation which has made an enormous contribution to creating an awareness for the classical music and dance heritage among young school and college students in India. He stressed the need to arrange concerts which are more affordable and audience-friendly. By this he meant that the enormous costs needed for holding concerts and recitals have to be reduced to a level where organisers are encouraged to holding them more often. Also in view of the fact that young people (and also busy urban audiences) have a limited time available for entertainment, perhaps the format of traditional concerts need to be altered. The state should also consider instituting awards and incentives for creativity and encourage young artistes to devote themselves exclusively to the pursuit of music. He, too, stressed the need to revive and strengthen the guru-shishya parampara and the gharana system, which alone can ensure the future of classical music training. He also supported the need for fountainhead institutions which would provide both a centre for learning and build up a data base of archival material necessary for research scholars.

Pt. Shiv Kumar Sharma, the renowned santoor player, was the next speaker. He hoped that this seminar would be memorable for taking action on the suggestions being made by various people and not, like other seminars, turn out to be a one-day wonder. Unlike many others at the seminar, he said he was not unduly perturbed at the invasion from the skies. He recalled how when he first came as a young performer for the first time to the Harballabh, he had a small audience. Today the scene is different, he plays to packed houses everywhere. This can only mean that more, not less, people appreciate classical music now. Another noteworthy fact was that there are many more young people in the audience today than



before. Credit for this must go the SPIC-MACAY in large measure. In spite of these encouraging signs, however, Doordarshan has hardly any time for the telecast of classical music and on the rare occasions it does beam such programmes, they are pushed to the late-night slot when no-one watches them. Why should prime time viewing be reserved for cheap film music (which everyone deplores) and good music only be shown at off-hours ? In fact, if Doordarshan were to telecast some well-known sangeet sammelans and depict the huge audiences and their positive response, it would help to popularise classical music among trend-following youngsters. Sadly, neither the state-run Doordarshan nor the media and newspapers have

- ever taken any positive action to counter the mindless aping of West--all they are content to do is point it out.

He also offered some suggestions on how to attract the attention of young people towards classical performances. He suggested that a series of lecture-demonstrations by the top performers of the country be run on television and that the National Programme for Classical Music and Dance be moved from the late-night slot to a prime time one. Also, care should be taken to preserve the purity of our classical music: it would be suicidal to dilute it in order to pander to popular taste. He agreed that many artistes are now charging an enormous amount as concert fees and was open to suggestion on how this could be tackled, while keeping in mind that artistes too have a right to a life of dignity.

The discussion on this aspect was initiated by Dr. Kiran Seth, who began by saying there were two solutions to this problem; a short-term one and a long term one. In the first, the state has an important role to play. Here, he placed on record his appreciation of the generous support given by the Government of Punjab to organisations like the Harballabh Sangeet Sabha and Punjab Chapter of the SPIC-MACAY. Yet it is important to remember that here the role of the government must be discriminator and it should act as a catalyst in the process of revival. Corporate houses and businessmen could also be tapped for help. In the long term, the problem of money will be solved if we are able to develop audiences that are willing to pay for the privilege, of listening to quality music. Unfortunately, our educational system encourages little interest in this area. In the list of educational priorities, culture is at the bottom. An investment in this, however, would be of invaluable help in providing the kind of moral values and instruction that our young people are increasingly losing out on. Personal contact with the artiste will engender a feeling of respect and reverence that our educational system was once renowned for.

Unless this sort of spiritual link with our cultural heritage is re-established, we will lose a vital part of its strength, he felt. In fact what made the Harballabh unique and helped it to survive through 120 years was precisely this spiritual link. It bound the audience together in an unimaginable way. If we can somehow revive that spirit of mysticism and spirituality, we are safe from any threats.

He also offered a number of helpful suggestions on how to revive the old atmosphere; revive the baithak system and eliminate the proscenium format; insist on people not moving during a performance and thus distracting attention; flash and video photography should be banned; jarring and distracting decor on the stage should be done away with. This would also reduce the cost of the concert. In fact, the effort of the organisers should be to duplicate the atmosphere of a holy place and ask people to desist from all activity which defiles a place of worship. All this would invest the concert with an altogether different atmosphere.

Dr. Anand Dev, Chairman of Lalit Kala Akademi spoke next and chose to dwell on length at the system of awards and incentives given to artistes. He deplored that increasingly awards were being arranged



around the corridors of power and that many deserving artistes remain neglected and forgotten. He was concerned at the increasing gap between generations and urged a dialogue on this.

The highlight of the seminar was a delightful and informal chat by Ustad Bismillah Khan, surely one of the living treasures of the country. He recalled the old times when kings and royal patrons would take care of the artistes in their courts. With a remarkable lack of bitterness he spoke of the indifference of the new patrons of music and their crass attitudes. He chose instead to praise all those who do what they can to spread music and joy. 'Our music is classical music', he said and with that simple statement decimated all those electronically motivated gyrations that the television offers us as music. His music was bred in the home, not in schools and he has no degrees; if he has one teacher, it is his God. It was a truly humbling experience to listen to him speak of his life. His simplicity comes from the uncomplicated path he chose for himself; music and only music!

There was a brief discussion at this point by some guests from Jammu and Ambala, who shared their problems as organisers with the assembled speakers.

Pt. Hariprasad Chaurasia spoke next. Again, it was the guru-shishya parampara he praised. In spite of years of dedication to his music and his awesome reputation as a flautist, he felt he was invisible to a large segment of the state bureaucracy. The old royal patrons were certainly more caring of their artistes, he felt. Why cannot the government give land and a generous amount of money to artistes like Ustad Bismillah Khan so that the gurukul system can be revived?

Dr. S.L. Mishra who spoke next traced the glorious history of our classical music. Through the ages, in literature and iconography, music has been accorded the highest place. Our greatest philosophers and saints (Guru Govind, Meerabhai, Surdas, Kabir, Nizammuddin Auliya) have been musicians as well. He spoke with pride of the unparalleled grammar of our notational system which far exceeds anything that the West or any other civilisation has to offer. Whereas others read their music, we play with our mind and hearts.

Unfortunately, in an effort to popularise our music we have debased and vulgarised it. There is a need to revive the old traditions and also to provide a base for research. Mishra spoke of his own experiments in using music to treat mentally disabled children. There is thus need for a new kind of University; a university of music, which will train a child from childhood to adulthood into the complexity of our classical music.

A spirited discussion took place here. Sh. B.K. Srivastava felt that the time had come for us to proscribe the limits of vulgarity and set standards for telecasting and broadcasting that would severely chastise any violation of the code of decency. Also that the university of music suggested by Dr. Mishra be autonomous and beyond the purview of state auditing as well as have an independent hand in the selection of candidates suitable for admission.

Sh. Ashwini Kumar, whom many old Jalandhar residents remember with fondness for his great interest in classical music, recalled the old days of the Harballabh festival and had several interesting stories to relate. He also defended the government's lack of funding cultural efforts by saying that in a developing country like ours, sports and culture are still considered low priority areas. He suggested that we should set up orchestras like the Philharmonic Orchestras of the West to widen the appeal of classical music.

Sh. N. Khosla, a retired civil servant from Punjab and a dedicated organiser of connoisseur of classical music offered some insights. He also felt that the situation is not as alarming as some speakers have made it out to be. Classical music is not dying; it is merely changing. There is a need for a channel for classical music on television just as there is one for pop music. There is also a need for music appreciation classes so that interested people can educate themselves. Identify talented children and then sponsor them for training at the gurukul of a good teacher.

Sh. Amitabha Pande, Secretary, Cultural Affairs to the Govt. of Punjab, spoke next on the issue of financial support. This he considered less important than the need for financial autonomy and had two suggestions:

(i) That we develop mechanisms to filter assistance from government and the corporate sector to avoid a relationship of dependence on them,

(ii) That we consider cross-raising of finances between commercially viable and unviable activities. That is, we hold concerts of popular artistes and use the money earned there to finance classical concerts for smaller audiences. The relationship between classical, folk and pop music can be made an interactive one. This may also help to bridge the distance between an artificially isolated classical music which has to be preserved in a popular form. Taking his clue from the success of television serials like 'Sa-re-ga-ma', 'Surabhi' and 'Antakshri', he felt there was space for using television creativity to widen the appeal of good music, classical or otherwise.

The concluding round of the seminar were a series of interventions made by His Excellency Lt. Gen. (Retd) Sh. B.K.N. Chhibber, the Governor of Punjab. After listening carefully to the suggestions offered by the various participants, he felt that the setting up of a university was too big an idea to start of with and that an order of precedence had to be established. It was a shame that even after 121 years, the Harballabh Sangeet Sammelan was still not financially secure. Therefore, there was need to set a corporate fund for it. He promised that he would speak to the state government about it. The cultural activities of the state need to be dovetailed with each other, therefore, the Harballabh Sangeet Sammelan should focus its attention on the cultural development of the entire North Zone region. He hoped that the efforts of the seminar would focus attention also on the crying need for dedicated colleges before tackling the larger job of setting up a university.

The seminar thus concluded a fruitful discussion on various tasks ahead for the Harballabh Sangeet Sammelan and provided much matter for further reflection. The presence of the Governor was in itself a signal that after the long dark days of terrorism, Punjab has turned its attention once more to the importance of harmony and a common heritage of music and spiritual knowledge.

*Ira Pande*  
*196, Rouse Avenue, New Delhi*



# DRAFT PROJECT OF

## HARBALLABH SANGEET VISHWAVIDYALAYA

Indian Classical Music has been considered as unparalleled to music of all the parts of this globe, because of its some unique features like :

1. Intonation of svaras with emotion.
2. Ragas which are only in Indian Classical Music.
3. Composing each fraction of Raag and style during performance whereas music of all the countries are pre-composed.

Its theoretical part was developed by the musicologists having fathomless knowledge. Bharat the pioneer exponent of music and author of Natya Shastra gave the first commendable knowledge of svaras and shrutis to the music lovers. During medieval period Srinivas, Ahobal, Lochan and other eminent scholars multiplied exposition of the general principles of music. Their contemporary musicians Swamy Haridas, Tansen, Baiju Bawara and others bestowed boundless contribution to the practical aspect of Indian Classical Music.

Thus both the theoretical and practical parts of music were well preserved during medieval period.

In first half of the twentieth century Shri V.N. Bhatkhande defined various principles of classical music and made a praiseworthy collection of Dhrupad Dhamar, Khayal, Sargam and Lakshangeat which are published in Kramik Pustak Malika in 6 parts. Pt. Vishnu Digamber Paluskar of the same period popularised Hindustani Classical music among the masses. The names of vocalists like Bade Ghulam Ali Khan, Ustad Faiyaz Khan, Ustad Amir Khan will always be remembered. Pt. Ravi Shankar and Ustad Vilayat Khan the wizards of Sitar have the credit of popularising Indian Music in western countries.

All these renowned musicians belong to Gharanas of music and learnt this art through Guru-Shishya parampara in which music is transmitted in succession from Guru to Shisya. Both for teaching and learning music Guru-Shishya Parampara has been regarded as the best medium.

After the independence music became one of the disciplines in educational institutions. The universities issued degrees upto Ph.D. in music and only those teachers are appointed in institutions who obtain degrees from the universities. It was kept at par to other subjects and without testing aptitude any student can opt music. The standard of music immensely deteriorated upto such extent that most of the candidates having post graduate degree in music are unable to tune their own instruments.

The film music, western music and new types of cheap light music haunted minds of the youngsters and they have no inclination towards classical music.

It is high time to preserve the Indian classical music. This can be done through music universities whose sole aim and object shall be to promote the classical music.

Since, Vedic Sangeet sprouted in the soul of Punjab, hence it has honour of being the pioneer of music of India.

It will be a creditable and noble task for Punjab to have a University of Music which can revive Indian music. Name of the saint musician Swamy Hariballabh is known throughout the four corners of the country. For his commemoration a prestigious Harballabh Sangeet Sammelan is organised every year during the month

of December at Devi Talab Jalandhar. The 121st Harballabh Sangeet Sammelan will be celebrated from December 20 to 22, 1996. The renowned musicians feel honoured to participate in this Sangeet Sammelan.

For eternity of his name it will be appropriate to name the university as Hariballabh Sangeet Vishwa Vidyalaya. This will be a North Zone University having association with Kashmir, Rajasthan, Himachal, Haryana and Punjab.

The salient features of the University will be as under :

- \* It will be recognised by the U.G.C.
- \* For teaching of practical music, lecturers with capability of giving good performance will be appointed and efficient musicologists will teach the theoretical part.
- \* The Guru-Shishya Parampara will be maintained. Students will be given opportunity to be much associated with their teachers as is done in Guru-Shishya Parampara.
- \* Students will be admitted after testing their aptitude.
- \* Educational qualification will be B.A. Students can opt for two subjects out of Vocal, Instrumental (Svar Vadya) percussion instrument and dancing. English will be compulsory subject. The students will appear in the examination upto B.A. as private candidates and this university will make arrangement for their private coaching.
- \* There will be a research department for doing research on different topics of music.
- \* At present the standard of music teachers has much declined due to imperfect training in the institutions. To upgrade the standard this university will introduce music teachers Diploma and Degree. The Diploma holders will be eligible for the post of music teacher in schools and degree holders will be given preference for the post of lecturers in music in colleges and universities.
- \* To popularise classical music, the university will introduce music appreciation course.

#### FUNDS

Huge amount will be required for the Harballabh Sangeet Vishwavidyalaya which can be obtained from U.G.C., Central Govt., Provincial Governments of Kashmir, Rajasthan, Himachal, Haryana and Punjab in the form of recurring and non-recurring grants. Donations can be received from private sectors.

(S.L. MISHRA)



# HARBALLABH SANGEET SAMMELAN

— a pilgrimage for musicians & music lovers

When the events cultivate into traditions and the tradition gets the reverence and respect from all those who know about it, or have heard about it, or have been associated with it; all heads bow to those who initiated the event, to those who nurtured it to make it a tradition. At the same time the present generation gets bestowed with a responsibility to add to the glory of the event and the tradition. How true it is when people say that it takes untiring efforts of centuries to build a tradition and equally untiring efforts of the caretakers to maintain the glory and splendour of the majestic traditions. The institution of 'Harballabh' has all the glory and splendour of the majestic tradition. The fact that this institution of Harballabh has been there, and is contributing effectively in the promotion and preservation of Indian Classical Music for the last 120 years, speaks volumes about the good work being done by this institution.

Ever since its revival in 1989 and later when the reconstituted body of Shree Baba Harballabh Sangeet Mahasabha took over in 1992, Harballabh has crossed many a milestones, received many a laurels, and has won the hearts of musicians and music lovers from India and abroad. Given below is a brief account of our achievements.

## 1995 ---- A Year of Rejuvenation

1995 was the year when its President Sh. B.K. Srivastava IAS, Commissioner, Jalandhar Division gave a new direction and charged it with vigour and enthusiasm. The new thoughts that came from different sections of society were given a warm welcome. As a result the Mahasabha, accepted new challenges besides improving the quality of its Sangeet Sammelans and Competitions.

### **Shree Baba Harballabh Sangeet Vishwavidyalaya**

An idea mooted by the President Sh. B.K. Srivastava gained wide acceptance from the music lovers in the states of Punjab, Haryana, U.P., J & K, Himachal, Delhi, Chandigarh and Rajasthan. To be the first one of its kind in this part of our country. It will work to strengthen the Guru-Shishya Parampara.

### **Shree Baba Harballabh Sangeet Sammaan**

**&**

### **Shree Baba Harballabh Sangeet Seva Puruskar**

If it is for the talented to give their best to the society, it becomes the moral duty of the society to promote and preserve the talent and to recognise and support the talented. This role used to be performed by the rulers in the past. Now it is the duty of the government and non-governmental organisations like ours to fill the vacuum left by the erstwhile rulers.

1995 was the year when for the first time **Shree Baba Harballabh Sangeet Sammaan** was conferred upon two individuals **Satguru Jagjit Singh Ji Maharaj** of Bhaini Sahib and **Shri Kiran Seth**, Vice Chairperson of SPIC--MACAY who are institutions in themselves and have contributed a lot through their selfless service to the Indian Classical Music.

1995 also saw **Shree Baba Harballabh Sangeet Seva Puruskar** being conferred upon two great personalities **Shri Navjeevan Khosla** from Chandigarh and **Shri. K.K. Bhatnagar** for their services in promotion of Indian Classical Music.

### Membership of the Mahasabha

To broaden the horizon, to get active participation and support from music lovers, musicians, the Mahasabha was reorganised by asking the existing members to enrol themselves afresh and by requesting prominent citizens to enroll themselves as members in the Mahasabha. Good response greeted the organisers and it was decided to keep the membership enrolment open for the music lovers.

### Tribute by a Saint to another Saint

Satguru Jagjit Singh Ji Maharaj of Bhaini Sahib showed a way to many others when he presented 'a purse of Rs. ONE LAC' while paying his respect to BABA HARIBALLABH.

### Patronage by the State

Although Shree Baba Harballabh Sangeet Mahasabha has always enjoyed the patronage of the state in the past, yet 1995 saw the Government of Punjab extend its patronage to this oldest festival of Indian Classical Music in a bigger way. S. Harcharan Singh Brar, the then Chief Minister of Punjab gave a grant of Rupees FIVE LACS and the then Chairman of PSEB Sh. R.N. Gupta sanctioned an amount of Rupees One Lac and our always helpful members of Parliament S. Iqbal Singh, MP and S. Balbir Singh, MP extended their support by sanctioning grant of Rs. 5.00 Lac and Rs. 2.00 has respectively for the construction of Shree Baba Harballabh Bhawan at Devi Talab.

### Contribution of the Citizens

If this festival has been going on for the last 120 years it is due to the devotion and dedication of the citizens of Jalandhar. Their association with this Sangeet Sammelan has always been there. They have served the Mahasabha with a renewed vigour under the able leadership of the President Sh. B.K. Srivastava. Those who could give time, gave their time in planning and organising the Sammelan. Those who could extend their financial help, did so. But all citizens of Jalandhar supported the mega event with all their good wishes and took pride in hosting this mega event.

### The 120th Sangeet Sammelan

Organised on December 22, 23 and 24, 1995, the 120th Sangeet Sammelan saw many maestros of Indian Classical Music rendering their best performances before a record number of persons in audience.

Ustad Asad Ali Khan on Rudra Veena, Sh. Raghunath Seth on Flute and vocalist Mrs. Shobha Gurtu were the star attractions on the first day. Ustad Ali Hussain Khan and party on Shehnai, Ustad Imrit Khan on Sitar, Ustad Wajahad Khan on Sarod and Dhrupad maestro Fariddudin Dagar kept the audience spell bound on the second day, while vocalist Pt. Mani Prasad, Kumari Kala Ram Nath on Violin, Pt. Vishwa Mohan Bhatt



on Mohan Veena and vocalists Mrs. Padma Talwarkar and Pandit Jasraj kept the audience glued to their seats untill the early hours of Dec. 25. Regional artists who performed during the sammelan included : Ms. Vaneeta Sood, Sh. Hari Dev, Ms. Nivedita Singh, Prof. J.S. Walia, Sh. Narinder Narula, Prof. B.S. Narang and the prominent amongst accompanists were Sh. Mehmood Dholpuri on harmonium, Sh. Akram Khan, Sh. Sukhvinder Singh Namdhari, Sh. Kale Ram and Pt. Ramakant on tabla. Sangeet Pratiyogita received a record number of entries and continued for two days. Km. Vaneeta Sood, Km. Akshipita and Sh. Jai Shankar were declared the winners in the categories of Gayan, Swar Vadya and Taal Vadya.

The 120th Sangeet Sammelan which started with Saraswati Vandana by students of KMV, concluded with the singing of Vande Mataram by all present.

## **1996 ---- A Year of Achievements**

Constant supervision, sustained interest and motivation by the President Sh. B.K. Srivastava, brought many a feathers in the cap of the Mahasabha during 1996. Recognition, Sponsorships, Support, Patronage, Qualitative Improvement, Appreciation, Response, Help..... name anything - everything came in plenty and willingly. The planning for the 1996 sammelan has started in full swing way back in February-March 1996. Some of the targets given by the President were :

• To ensure recognition of this oldest festival of Indian Classical Music as one of THE NATIONAL FESTIVAL OF MUSIC.

To undertake effective resource mobilisation and fund management system so as to create a qualitative improvement in the organisation of Sangeet Sammelan in the working of the Mahasabha and to keep the continuity in the functioning of the Mahasabha.

To take a corrective step forward towards preserving our cultural heritage and to save it from the distortions of the west.

To work for the establishment of Shree Baba Harballabh Sangeet Vishwa-vidyalaya, Shree Baba Harballabh Bhawan, Archives. Steps, big and small were taken in all the fields but every step was a step ahead and brought us nearer to our goals.

### **HARBALLABH -- Recognised as one of the National Festivals of Music**

The 121st year brought to this oldest festival of Indian Classical Music, the much awaited recognition by the Government of India- as one of the NATIONAL FESTIVALS OF MUSIC. We have no words to express our gratitude to the government, our representatives and well wishers : Sh. Inder Kumar Gujral, S. Iqbal Singh, S. Balbir Singh, Sh. Vijay Chopra, Sh. Jagjit Singh Anand, Sh. Ashok Bajpai, Sh. Amitabh Pandey and other friends who brought this honour for HARBALLABH.

### **Co-sponsorship by Department of Cultural Affairs, Punjab**

For the first time in the history of Harballabh, a sponsorship amounting to Rupees EIGHT LACS was sanctioned by the Department of Culture, Punjab to keep the cultural heritage of India alive and viherant.

As long as the wise keep on providing the patronage the values and culture of India will remain safe secures and preserved.

## **Foundation Stone Laid For – Harballabh Bhawan**

December 22, 1996 shall be written in the golden letters in the history of Hariballabh when H.E. Lt. Gen (Retd.) B.K.N. Chhibber, the Governor of Punjab laid the foundation stone of SHREE BABA HARBALLABH BHAWAN in Devi Talab Mandir Complex. Beside immortalising the memory of the saint-BABA HARIBALLABH, the Bhawan will be a step forward in maintaining the continuity of the Mahasabha and its functions and projects.

### **Seminar on Tasks Ahead**

Neverbefore had we gone a step further than organising the Sangeet Sammelans. But the successful organisation of a seminar on Tasks Ahead ..... proved to be a touch stone and a Light House for the drifting minds, to help them find a solution to the pressing problems of distortions that are being created in our values system, culture, heritage music by the West from cyber space.

Ustad Bismillah Khan, Pandit Shiv Kumar Sharma, Pt. Hari Prasad Chaurasia, Sh. Navjeevan Khosla, Sh. Ashwani Kumar, Sh. Kiran Seth, Sh. Amitabh Pandey, Shri Anand Dev, Sh. Jagjit Singh Anand were among the prominent speakers who spoke at this seminar which was attended by representatives from the Government, Press, Universities, Cultural organisation from states of J & K, Haryana, Delhi, Himachal, U.P. & Rajasthan.

H.E. Lt. Gen. (Retd.) B.K.N. Chhibber, the Governor Punjab gave a valedictory address at this seminar.

### **Shree Baba Harballabh Sangeet Vishwavidyalaya**

HE Lt. Gen (Retd.) B.K.N. Chhibber approved in principal the proposal for setting up of Harballabh Sangeet Vishwavidyalaya at Jalandhar. The proposal was earlier read out and discussed at length by all present at the seminar.

### **Shree Baba Harballabh Sangeet Sammaan for 1996**

The recipients for this year's award were two towering personalities, who alongwith their other fields of interests and occupation have contributed a great deal in promoting and preserving the Indian Classical Music. They were : Shri Ashwani Kumar IP - who has been associated with the Mahasabha and the promotion of Indian Classical music for the last 50 years and Shri Ashok Bajpai, who has helped in the preservation of Indian Classical Music, values and culture for the last four decades.

### **Shree Baba Harballabh Sangeet Seva Puruskar**

This award for selfless service to the Indian Classical Music was conferred upon :

Shri Amitabh Pandey and Shri Ganesh Prashad (of Ambala) for their services in preserving and promoting Indian Classical Music.

### **THE 121st SANGEET SAMMELAN**

Swar, Laya and Taal got their best permutations and combinations on all the three days during the 121st Shree Baba Hariballabh Sangeet Sammelan held on December 20, 21 and 22, 1996 while the best of the audiences in Shamianas packed to capacity wanted their Farmaish to be fulfilled, no body knew why the time was running so fast and had a wish that they could stop the time on atleast those 3 days and nights.



Commenced as usual with Havan in the morning and Saraswati Vandana in the evening by students of KMV. The star attractions for the first day were Biswajeet Roy Chowdhary on Sarod, Sh. L. Subramaniam on Violin and the vocal maestros Pt. Rajan & Sajan Mishra and Mrs. Kishori Amonkar. The second day saw the best performances by Ustad Bismillah Khan and party on Shehnai, Sh. Budhaditya Mukherjee on Sitar, the Vocalist Mukul Shiv Putra and Drupad Singer Udhay Bhawalkar. The second day was graced by Satguru Jagjit Singh Ji Maharaj who donated Rupees FOUR LACS to the Mahasabha. Shri Jai Kishan Saini Minister of Urban Development (Pb.) who also graced the occasion announced a grant of Rs. ONE LAC from this discretionary quota. S. Iqbal Singh, MP who has always provided patronage to the Mahasabha graced the 5th session and sanctioned an amount of Rs. FIVE LACS for the Hariballabh Bhawan.

The concluding day kept the audience spell bound by the extra ordinary renderings by maestros like Vocalist -- Smt. Girija Devi, Pt. Shiv Kumar Sharma on Santoor, Pt. Hari Prasad Chaurasia on Flute, Dr. R.P. Shastri on violin and vocalists Pt. Dina Nath Mishra, Dr. Parkash Sangeet, Sh. B.S. Narang amongst others. The 121st Sangeet Sammelan concluded with the singing of Vande Mataram.

The Annual Sangeet Pratiyogita was organised in two age-groups (Juniors --- upto 16 years; Seniors -- 16-30 years). The winners in these two categories were duly recognised and received awards from Pt. Shiv Kumar Sharma.

## 1997-- A Year of Consolidation

A great tradition, a place of pilgrimage for artists, a national festival of Indian Classical Music, got the patronage of the media both at the regional and national levels during 1997. Press and electronic media came forward to project this festival and to take it to the homes of millions of people in India and abroad. President Shri B.K. Srivastava's vision and support from the veterans in the media Shri V.N. Narayanan of Times of India, Shri Vijay Kumar Chopra of Hind Samachar Group, Shri Barjinder Singh of Ajit Group, sponsorships from Punjab Tourism Development Corporation, guidance and help from Smt. Vinni Mahajan, Shri Amitabh Pandey gave a boost to the efforts of others to make this sammelan a national event.

### **Shree Baba Harballabh Sangeet Seva Puruskar**

Mrs. Saru Kalekar, Mrs. Anita Singh and Sh. L.D. Shori were the proud recipients for this prestigious award for their selfless services to the Indian Classical Music. Shree Baba Harballabh Sangeet Samman was not presented this year.

### **The 122nd Sangeet Sammelan**

It was one of the best organised sammelans in the last decades. It was covered by the leading national and regional dailies. A capsule of the programme was aired daily by the electronic media.

Contestants from places as far as Varanasi, Calcutta and from H.P., J & K, Punjab, Haryana, Rajasthan and Delhi came and participated in the Sangeet Pratiyogita.

After the Havan Yagya in front of Baba's Samadhi on Dec. 1997, Sangeet Pratiyogita started with great enthusiasm. S. Prakash Singh Badal, Chief Minister Punjab inaugurated the Sangeet Sammelan and announced that from next year total expenses of this sammelan will be borne by the Punjab Govt.

After 'Mangal Dhwani' on Shehnai by Sh. Mahavir Prasad and party music lovers got the best from vocalists U. Mazhar Ali Khan & U. Jawad Ali Khan, Sh. Mahavir Prasad on flute, Begum Parveen Sultana -- renowned vocalist & U. Nishat Khan on Sitar.

The second evening of the sammelan which continued for almost ten hours was packed by the thrilling performances by vocalists Km. Sunanda Sharma, Violinist Ms. Sangeeta Shankar, Dhrupad Maestros Gundecha brothers and the legendary personalities : Pt. Krishan Maharaj on tabla and Pt. Jasraj the renowned vocalist.

The third day of the sammelan had much more to offer to the music lovers. The 18 hours long 'Sabha' with shamianas packed to capacity with people, the 'Baithak' style of the programme and audiences listening with a rapt attention; as if not to miss a Swar or a Taan; this is what makes Harballabh a unique festival of Indian Classical Music in the world.

Sh. Anil Nirula and Sh. Santosh Nahar, vocalists Km. M. Pandit, U. Shafaqat Ali Khan, Km. Tripathi Mukherjee, Smt. Primla Puri. S. Balwant Singh on santoor and Sh. S. Rajan on Hawaiian Guitar gave their best to the eager audience in the first half of the sabha. While maestros : Pt. Vishwamohan Bhatt on Mohan Veena, U. Amjad Ali Khan on Sarod and vocalist U. Rashid Khan took the audience to the highest echelons of ecstasy. The 122nd Sangeet Sammelan concluded with group singing of Vande Mataram

### **Shree Baba Harballabh Bhawan**

S. Prakash Singh Badal, Chief Minister Punjab had assured a delegation of the Mahasabha that Govt. of Punjab will release a grant of Rs. 5.00 Lacs for the Harballabh Bhawan, so that the construction of the bhawan could be started.

**Rakesh Dada**

*(Treasurer)*

**Shree Baba Harballabh Sangeet Mahasabha**



# AN INSIGHT INTO HINDUSTANI CLASSICAL MUSIC

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## SWAR, SAPTAK, THAAT & RAAG

An indepth study of Hindustani Classical Music may not be possible without a total understanding of the swar, layas saptak, thaata and the raaga.

### SWAR ( स्वर )

The Rigveda contains verses chanted in one note. Gathas were chanted into two notes and Samveda has verses of three notes. During that period the notes were called Udatta, Anudatta and Swarita. Later on other notes were added gradually and thus seven notes of the saptak or octave were formed. One saptak contains seven notes called : 1. Shadaj 2. Rishabh 3. Gandhar 4. Madhyam 5. Pancham 6. Dhaivat 7. Nishad. The monosyllabic forms of the notes were found as Sa, Re, Ga, Ma, Pa, Dha, Ni. These seven notes are divided into two kinds : 1. Shudh 2. Vikrit

Shudh as the name suggests are pure natural and normal notes.

Vikrit notes are of two kinds :

#### 1. Komal ( कोमल ) or Flat

When a note is lower from the usual pitch fixed for it is called komal or flat. There are four notes out of seven which change their position towards lower side i.e., Re, Ga, Dha & Ni.

#### 2. Teevar ( तीव्र ) or Sharp

When a note is raised from the usual natural pitch it is called Teevar or Sharp. There is only one note i.e., Madhyam (ma) which changes the position towards higher side.

Sa and Pa notes do not tend themselves to any change. So they are called achal, permanent or fixed notes. Now we find seven shudh notes, five vikrit notes and thus twelve notes in total.

### SAPTAK ( सप्तक ) OR OCTAVE

A series of seven notes from Shadaj or Nishad is called saptak. In other words a combination of seven notes is called saptak. Thus the three saptaks are mentioned as under :

1. Mandra Saptak : Lower pitch 2. Madhya Saptak : Middle pitch 3. Taar Saptak : High pitch

### THAAT ( ठाट )

Shruti derived from Nad. Swar originated from Shruti and Saptak has been produced from Swar and Thaata originated from Saptak. Thus undoubtedly a Thaata is the father of Raga. Now we see the evolution of Thaata from these seven notes. A Thaata means a scale which employs the notes of certain intervals from Shadaj to Nishad. Finally we can say that a combination of seven notes which is capable to produce ragas is known as Thaata. There are a few rules regarding characterisation of Thaata :

1. A Thaats must have seven notes out of the twelve notes of the octave.
2. The notes of a Thaats must be in a regular order *i.e.*, raising one after the other like the steps of a ladder.
3. All the notes should be in ascending order *i.e.*, Sa, Re, Ga, Ma, Pa, Dha, Ni.

Pt. Vayankaitmakhi a great South Indian scholar derived for the first time seventy-two Thaats from twelve notes. This he did by mere mathematical calculations, by combination and permutation.

We can prepare thirty-two Thaats from a North Indian Saptak. Out of these thirty-two Thaats, ten popular Thaats have been selected by Pt. V.N. Bhatkhande as follows :

- |             |           |           |            |          |
|-------------|-----------|-----------|------------|----------|
| 1. Bilawal  | 2. Kalyan | 3. Khamaj | 4. Bhairav | 5. Purvi |
| 6. Bhairavi | 7. Kafi   | 8. Marva  | 9. Asavari | 10. Todi |

### Raag ( राग )

Vayankaitmakhi derived his seventy-two Thaats from 12 notes and Sh. V.N. Bhatkhande derived thirty-two Thaats from twelve notes by simple permutation and combination. The Raga defined by author of Sangeet Ratnakara :

*Which means :* "The special combination of sounds in which beauty has been imparted by swaras and varnas and which pleases the listeners' mind has been defined as Raga by the Pandits."

There are so many conditions which a Raga must fulfill. A few are mentioned here :

1. It must be derived from a Thaats.
2. It must has a pleasing and melodious effect.
3. There must be at least five notes in a Raag.
4. It must have an Ascent (Arohi) and descent (Avrohi).
5. Shadaj (Sa) the first note can not be left out from a Raag. However, any other note may be dropped.
6. Every Raag must have Vadi-Samvadi notes.
7. A particular time/season has been fixed/allotted to perform a Raag.

Here is a list of a few Ragas derived from these Ten main THATAS :

THAAT	RAAGAS
1. Bilawal	Alhya Bilawal, Kukabh Bilawal, Devgiri Bilawal, Deshkar, Asa, Durga, Bihag, Jaldhar Kedar, Chakardhar, Bhinshadaj, Shankara, Bihagara, Nat.
2. Kalyan	Yaman, Hamir, Bhupali, Gaud sarang, Kamod, Kedar, Sham Kalyan, Jait Kalyan, Hindol, Shudh kalyan, Haus dhuni.



THAAT	RAAGAS
3. Khamaj	Kālawati, Khambawati, Desh, Tilak-kamod, Tilang, Jhinghoti, Khamaj, Ghara, Jaijaiwanti.
4. Bhairav	Ramkali, Bhairav, Gunkali, Jogia, Kalingra, Bangal-Bhairav, Nat Bhairav, Ahir Bhairav.
5. Purvi	• Poorvi, Shri, Puria-Dhanashri, Gauri, Triveni, Basant, Paraj.
6. Bhairvi	• Malkauns, Bilaskhani Todi, Komal Aswari, Bhairvi.
• 7. Kafi	Abhogi, Kafi Kahnara, Nagki Kahnara, Goud Malhar, Bhimplassi, Mian-Ki Malhar, Bahor, Pardeepaki, Pat deep, Hans Kankani, Barwa, Barhans Sarang, Bageshwari.
8. Marwa	Vibhas, Marwa, Sajgiri, Sohni, Puriya, labt, Maligaura, Bhaukhar, Bhatiar, Pancham, Poorya-Kalyan.
9. Asawari	Kaunsi-Kahanara, Gopi-Ka-Vasant, Jaunfari, Desi Todi, Darbari Kahanara, Jangula, Gandhari, Dev Gandhar, Asawari.
10. Todi	Gurjari Todi, Bhupal Todi, Mian-Ki-Todi, Multani

*Prof. (Dr.) JOGINDER BAWRA*

# Punjab's Contribution To Indian Classical Music

By B.S. Narang

Punjab is proud to be the home of Indus Valley Civilisation -- one of the oldest civilisation of the world. It has tremendously contributed towards the development of Indian Culture and Music. This holy land used to be called Brahmavarta, Brahmabhumi and Devbhumi in ancient times. Great importance has been attached to music in our scriptures mostly written in Punjab. Music is the nearest link between man and God. It has produced the celestial prodigies of music like Goddess Saraswati and Bharat Muni, the writer of *Natya Shastra*. It is said that ancestors of Swami Haridas and Tansen belonged to Punjab.

Our Great Gurus have attached prominence to music in the Holy Granth Sahib. Punjab has the privilege to have the different schools of music such as Haryana Gharana, Talwandi Gharana, Patiala Gharana and Sham Chaurasi Gharana. The musicians of these gharanas have richly contributed to classical music, the richest and the profoundest tradition of India.

## **Haryana (Hoshiarpur) Gharana :**

Pt. Gujar Mal, a dedicated and devoted exponent of Haryana Gharana was a disciple of Pandit Chhajju Ram. The first Harballabh Sangeet Sammelan was started with his performance. His disciples Ustad Mohammad Hussain, Ahmad Hussain continually enriched the style of Dhrupad singing. Pt. Gujar Mal was a saintly soul and never compromised in commercialising music.

## **Talwandi Gharana :**

Sh. Dalip Chander Vedi, a vocalist and musicologist par excellence, was born on 24th March 1901. He had the good fortune of coming under the tutelage of S. Uttam Singh of Talwandi Gharana. Having spent a major part of his life under the guidance of Pt. Bhaskar Rao Bakhle and Ustad Faiyaz Khan he enriched his knowledge of music with extensive research and practice. He attended numerous music conferences all over India and established himself as a great Khyal Singer and musicologist. '*Mahtaabe-Mausiqi*', *Sur Singer* and many other titles were bestowed on him by the various music institutions in Indian and Pakistan. He excelled in Khyal, Dhrupad, Dhamar and other styles of classical music. He had a galaxy of disciples like Pt. Anand Nath, Pt. Husan Lal, Pt. Bhagat Ram, M.R. Gautam, Vinod Kumar, Manak Verma, S.K. Banerjee Bhagwan Dass Saini, Pt. Madan Lal Bali and Sh. Prem Nath.

## **Patiala Gharana :**

Ustad Bade Ghulam Ali Khan, a doyen musician of Patiala Gharana and legendary singer had a few equals in the realm of Khyal and Thumri singing. He was born at Kasur in 1903. His father Ali Baksh and Uncle Kale Khan were famous musicians and disciples of Ustad Ali Baksh, the great Ustad of 'Patiala Gharana'. His brothers Mubarak Ali and Barkat Ali were great exponents of Thumri singing. Ustad Bade Ghulam Ali learnt the intricacies of Khyal singing from Ustad Sindhi Khan of Gwalior Gharana. Later on, Khan Sahib became the disciple of Ustad Ashiq Ali Khan, son of Ustad Fateh Ali Khan of Patiala Gharana. He won the hearts of audience in every music conference at Calcutta, Delhi, Bombay, Lucknow, Hyderabad and Jalandhar. Mahatma



Gandhi, father of the nation, was greatly impressed by his performance and awarded him at Bombay in 1945. The President of India bestowed the title of Padam Vibhushan on Khan Sahib. He breathed his last in 1968. Ustad Baqar Hussain, Pt. K.L. Jasra and Sh. Bihari Lal continued his tradition.

**Pt. Harish Chander Bali** was born at Jalandhar in 1906. A seasoned musician and disciple of Ustad Mauladad of Talwandi Gharana had excellence as a performer and theoretician in the domain of classical music. In 1918, Pt. Bhaskar Rao thrilled the audience at Harballabh Sangeet Sammelan and greatly impressed the young Harish Chander who later on became the disciple of Pandit ji and learnt the intricacies of music. Punjab is proud to produce such seasoned and versatile artists. Prof. Gurpartap Singh, S. Kirpal Singh and Prof. Karir are among his famous disciples.

### **Sitar and Veena in Punjab :**

**Mohammad Sharif**, a great Sitar player and Veena player was a prominent artist. He was born at Barwala in Hissar in the family of musicians. His father Ustad Rahim Khan was disciple of Ustad Imdad Khan, an illustrious Sitar wizard and grand father of Ustad Vitayal Khan, the legendary Sitar player of our time. Ustad Rahim Khan was the court musician of Maharaja Panchh. He taught Sitar and Veena to his son Mohd. Sharif. By dint of sheer hard work, devotion and dedication Mohd. Sharif rose to the heights of great musicians. Prof. Narinder Narula and Prof. Virender are famous Sitar players of his style.

**S. Sohan Singh**, the pride of Punjab had a sweet, powerful and robust voice suitable to the gayaki of Ustad Faiyaz Khan of Agra Gharana. Sardar ji was a proud vocalist of Punjab who could reproduce the replica of Ustad Faiyaz Khan Style. Sardar Sohan Singh was solely devoted to music. He could render Khyal, Dhrupad, Dhamar and Holi with equal gusto. S. Balbir Singh Dr. J.S. Bawra and Jagjit Singh are among his famous disciples.

### **Punjab Gharana of Tabla :**

**Ustad Allah Rakha**, the doyen Tabla wizard of India was born in 1915 at village Ratangarh in Gurdaspur district. His father Hashim Ali was a farmer. So, Khan Sahib enriched his music by his association with musicians of the area and the theatre companies. Ustad Allah Rakha used to rejoice the audience with his sweet voice in the local melas but his urge for Tabla took him to the great Tabla Maestro Ustad Mian Qadar Baksh who was known as Ustad of "*Swa Lakh Ukhli*". The Ustad liberally showed the intricacies and techniques of 'Punjab Baaj' on his promising disciple. Ustad Allah Rakha Khan came to the expectations of his mentor with full devotion and dedication. Khansahib has the honour to popularise Tabla throughout the world. As a soloist and seasoned accompanist he has a few peers. He is a great teacher and has produced a number of successful Tabla wizards like his sons Ustad Zakir Hussain, & Fazal Ali and many others. He has opened a school for the upcoming artists. He is the best Tabla player of our times.

**S. Trilochan Singh**, a great Khyal singer, got his initial training from Ustad Pyare Khan of Patiala Gharana. Later on, he was initiated by Ustad Wahid Khan of Kirana Gharana. Sardar Tirlochan Singh was an ardent student, a great 'Riyazi' and seasoned musician who mastered the gayaki of his Ustad. He successfully mingled the styles of Patiala and Kirana Gharana and his performances at Kanpur, Calcutta, Jaipur, Jalalpur and Nagpur were richly appreciated by the listeners. He is a good teacher and he produced a number of disciples.

### **Gharana of Sham Chaurasi (Hoshiarpur) :**

This Gharana dates back to the time of Akbar the Great. Ustad Chand Khan and Suraj Khan of Akbar's times started this Gharana. This gharana has a great legacy of Dhrupad singing. In the beginning of the 20th century Ustad Vilayat Khan and Ustad Ahmad Ali represented this gharana of Beenkars. Ustad Vitayat was fortunate to have sons like Nazakat Ali and Salamat Ali born in 1924 and 1932 respectively. The duos Nazakat Ali and Salamat got their training in Dhrupad and Khyal singing from their illustrious father and later on enriched the style with their personal efforts. They have command on Sur and Taal. Gifted with sweet voices, seasoned instructions coupled with mastery in the technique of taans with electric speed they took the audience by storm at Calcutta, Lucknow, Allahabad, Bombay, Mysore, Gwalior and Jalandhar. Ustad Salamat Ali gave his first performance at Shree Baba Harballabh Sangeet Sammelan at the age of nine. He spell bound the audience. Since then they have scaled new heights in the field of music. Ustad Nazakat Ali died a few year earlier. Ustad Salamat Ali is continuing the rich tradition of Punjab with his students and sons. He has toured the world many times for promulgating music abroad also.

Prof. Lachhman Singh Seen, a living legend, a great Tabla Maestro, a seasoned Sitar player has deep insight in vocal music also. A great disciple of the great Ustad Mian Qadir Baksh, Prof. Lachhman Singh Seen has done a great job in continuing the rich tradition of Punjab Gharana of Tabla. He has produced a number of students such as Shri Kale Ram, Pt. Harbans Lal, Manu Seen, Ajit Kumar and Pawan Verma.

Apart from this I take this opportunity of mentioning some stars in the galaxy of classical music in Punjab like Pandit Kunj Lal Ji (Nur Mahal), Ustad Tawaqal Hussain (Jandla), Sh. Karam Singh Chakarvarti (Baloki), Master Kessar Chand (Nakodar), Pandit Banwari Lal Multanwale, Pt. Kundan Lal Boot, Jagdish Mitar, Pt. Gowardhan, Bhajan Lal of Amritsar, Bhai Lal ji, Bhai Sammd Singh ji, Bhai Bahadur Singh ji, Master Rattan ji, Ustad Abdul Aziz Khan (Vachitar Veena), Pt. Nath of Batala and Pandit Babu Ram ji of Dasuya.

These artists have rendered yeoman service to the cause of music in Punjab.



## ਪੰਜਾਬ ਵਿਚ ਖੱਯਾਲ ਗਾਇਕੀ

ਖੱਯਾਲ ਦੇ ਆਗਮਨ ਤੋਂ ਪਹਿਲਾਂ ਪੰਜਾਬ ਵਿਚ ਧੂਪਦ ਗਾਇਕੀ ਦੇ ੪ ਉੱਘੇ ਘਰਾਣੇ ਸਨ, ਜਿਨ੍ਹਾਂ ਨੂੰ ਤਲਵੰਡੀ, ਹਰਿਆਣਾ, ਸ਼ਾਮ ਚੌਰਾਸੀ ਤੇ ਕਪੂਰਥਲਾ ਘਰਾਣੇ ਦੇ ਨਾਮ ਨਾਲ ਜਾਣਿਆ ਜਾਂਦਾ ਸੀ। ਧੂਪਦ ਗਾਇਕਾਂ ਨੂੰ ਮਲਿਕਜ਼ਾਦਾ ਕਿਹਾ ਜਾਂਦਾ ਸੀ।

ਭਾਰਤ ਦੇ ਸ਼ਾਸਤਰੀ ਸੰਗੀਤ ਦੇ ਇਤਿਹਾਸ ਵਿਚ ਅਸੀਂ ਵੇਖਦੇ ਹਾਂ ਕਿ ਖਯਾਲ ਗਾਇਕੀ, ਧੂਪਦ ਗਾਇਕੀ ਦੀ ਸੁਨਿਸ਼ਚਤ ਵਿਧਾ ਦੇ ਅਗਲੇ ਦੌਰ ਵਜੋਂ ਪ੍ਰਫੁੱਲਤ ਹੁੰਦੀ ਹੈ। ਸਮੇਂ ਵਿਚ ਤਬਦੀਲੀ ਆਉਣ ਨਾਲ ਅਤੇ ਪੁਰਾਤਨ ਸਮੇਂ ਦੀ ਸੁਨਿਸ਼ਚਤ ਵਿਧਾ ਦੇ ਸਥਾਨ ਉੱਤੇ ਸੰਗੀਤ ਦਾ ਇਕ ਵਧੇਰੇ ਲਚਕੀਲਾ ਅਤੇ ਸਿੰਗਾਰਿਤ ਰੰਗਦਾਰ ਦੌਰ ਆਉਂਦਾ ਹੈ ਜੋ ਵਧੇਰੇ ਗਰਮਜੋਸ਼ੀ, ਅਮੀਰੀ ਭਰਪੂਰ ਤੇ ਆਨੰਦਦਾਇਕ ਹੈ। ਅਜਿਹੇ ਸੰਗੀਤ ਨੇ ਸੰਗੀਤ ਦੀ ਪਰੰਪਰਾ ਵਿਚ ਪ੍ਰਗਟਾਵੇ ਦੀ ਵਧੇਰੇ ਆਜ਼ਾਦੀ ਦਿੱਤੀ ਹੈ ਅਤੇ ਇਸ ਨੂੰ ਹੀ ਖਯਾਲ ਗਾਇਕੀ ਕਹਿੰਦੇ ਹਨ। ਇਹ ਸਮੇਂ ਅਨੁਸਾਰ ਢੁੱਕਵੀਂ ਵੀ ਸੀ। ਜਿਥੇ ਗਾਇਕੀ ਵਿਚ ਇਕ ਸੁਨਿਸ਼ਚਤ ਰਵੱਈਆ ਰੱਖਣਾ ਜ਼ਰੂਰੀ ਸੀ ਉਥੇ ਖਯਾਲ ਸਦਕਾ ਉਦਾਰਤਾ ਦਾ ਸਮਾਂ ਵੀ ਆਇਆ। ਇਹ ਅਮਲ ਅਮੀਰ ਖੁਸਰੋ ਦੇ ਰਚਨਾਤਮਕ ਯਤਨਾਂ ਸਦਕਾ ਸ਼ੁਰੂ ਹੁੰਦਾ ਹੈ ਅਤੇ ਨਿਆਮਤ ਖਾਨ ਸਦਾਰੰਗ ਅਤੇ ਫਿਰੋਜ਼ ਖਾਨ ਅਦਾਰੰਗ ਦੀ ਸੰਵੇਦਨਸ਼ੀਲ ਗਾਇਕੀ ਨਾਲ ਮੁਕੰਮਲ ਹੁੰਦਾ ਹੈ ਜਿਨ੍ਹਾਂ ਨੇ ਖਯਾਲ ਗਾਇਕੀ ਦੀ ਵਿਧਾ ਨੂੰ ਵਰਤਮਾਨ ਅਰਥ ਪ੍ਰਦਾਨ ਕੀਤੇ। ਗਾਇਕੀ ਨੂੰ ਕੋਮਲਭਾਵੀ ਬਣਾਉਣ ਦੀ ਸੂਖਮਤਾ ਸ਼ਾਸਤਰੀ ਬੰਧਨ, ਪ੍ਰਗਟਾਵੇ ਦੀ ਸੁੰਦਰਤਾ ਅਤੇ ਵੇਰਵੇ ਤੇ ਜ਼ੋਰ ਦਿੱਤੇ ਜਾਣ ਨਾਲ ਇਕ ਨਵੀਂ ਸ਼ਾਸਤਰੀ ਸ਼ੈਲੀ ਹੋਂਦ ਵਿਚ ਆਈ, ਜਿਸ ਨੂੰ ਖਯਾਲ 'ਅੰਗ' ਦਾ ਨਾਂ ਦਿੱਤਾ ਜਾਂਦਾ ਹੈ।

ਖਯਾਲ ਗਾਇਕੀ ਪਹਿਲਾਂ ਕੁਝ ਦੇਰ ਲਈ ਦਿੱਲੀ ਤਕ ਹੀ ਸੀਮਤ ਸੀ ਅਤੇ ਫੇਰ ੧੯ਵੀਂ ਸਦੀ ਦੇ ਦੌਰਾਨ ਹੀ ਇਹ ਨਵੀਂ ਸ਼ੈਲੀ ਪੰਜਾਬ ਤਕ ਪਹੁੰਚੀ। ਪਹਿਲਾਂ ਇਹ ਗਵਾਲੀਅਰ ਪਹੁੰਚੀ, ਜਿੱਥੇ ਹੱਦੂਖਾਣ ਅਤੇ ਹੱਸੂਖਾਨ ਨੇ ਖਯਾਲ ਗਾਇਕੀ ਦੇ ਗਵਾਲੀਅਰ ਘਰਾਣੇ ਦੀ ਬੁਨਿਆਦ ਰੱਖੀ। ਗਵਾਲੀਅਰ ਘਰਾਣੇ ਦੇ ਇਨ੍ਹਾਂ ਗਾਇਕਾਂ ਕੋਲੋਂ ਬੰਨੇ ਖਾਨ ਨੰਗਲੀ ਵਾਲੇ ਨੇ ਇਸ ਸ਼ੈਲੀ ਦਾ ਗਿਆਨ ਹਾਸਲ ਕੀਤਾ ਅਤੇ ਇਸ ਨੂੰ ਪੰਜਾਬ ਲੈ ਕੇ ਆਏ। ਜਿਥੇ ਜਾ ਕੇ ਭੂਰੇਖਾਨ, ਸਾਰਬਖਸ਼, ਪਿਆਰੇ ਖਾਨ ਅਤੇ ਮੱਛਰਖਾਨ ਤੇ ਮਿਸ਼ਰੀਖਾਨ ਵਰਗੇ ਉਸਤਾਦ ਗਾਇਕ ਉਸਦੇ ਸ਼ਾਗਿਰਦ ਬਣੇ। ਇਸੇ ਸਮੇਂ ਹੀ ਇਕ ਹੋਰ ਸੰਪਰਕ ਸਾਹਮਣੇ ਆਉਂਦਾ ਹੈ ਜਦੋਂ "ਜਰਨੈਲ" ਅਲੀਬਖਸ਼ ਅਤੇ 'ਕਪਤਾਨ' ਫਤਿਹ ਅਲੀ ਪਟਿਆਲੇ ਵਾਲੇ ਦਿੱਲੀ ਦੇ ਤਾਨਰਸ ਖਾਨ ਦੇ ਸ਼ਾਗਿਰਦ ਬਣੇ ਜੋ ਕਿ ਖਯਾਲੀਏ ਗਾਇਕ ਸਨ ਅਤੇ ਅਮੀਰ ਖੁਸਰੋ ਦੇ ਦਿਨਾਂ ਤੋਂ ਕਵਾਲ ਬੱਚੇ ਦੇ ਖਾਨਦਾਨ ਦੇ ਸ਼ਾਗਿਰਦ ਸਨ। ਇਨ੍ਹਾਂ ਨੇ ਸੰਗੀਤ ਦੇ ਪਟਿਆਲਾ ਘਰਾਣੇ ਦੀ ਬੁਨਿਆਦ ਰੱਖੀ ਜਿਥੋਂ ਪੰਜਾਬ ਦੀ ਖਯਾਲ ਗਾਇਕੀ ਦਾ ਮਹੱਤਵਪੂਰਨ ਯੁਗ ਸ਼ੁਰੂ ਹੁੰਦਾ ਹੈ। ਇਨ੍ਹਾਂ ਦੇ ਸਪੁੱਤਰਾਂ ਆਸ਼ਿਕ ਅਲੀ ਖਾਨ, ਅਖਤਰ ਅਲੀ ਖਾਨ ਅਤੇ ਅਮਾਨਤ ਅਲੀ ਖਾਨ, ਅਲੀ ਬਖਸ਼ ਅਤੇ ਹੁਸੈਨ ਬਖਸ਼ ਨੇ ਇਸ ਪਰੰਪਰਾ ਨੂੰ ਅੱਗੇ ਅਮੀਰ ਬਣਾਇਆ।

ਸੰਗੀਤਕਾਰਾਂ ਦਾ ਇਕ ਹੋਰ ਪਰਿਵਾਰ ਨਜ਼ਾਕਤ ਅਲੀ ਅਤੇ ਸਲਾਮਤ ਅਲੀ ਇਸ ਗਾਇਕੀ ਨੂੰ ਸ਼ਾਮ ਚੌਰਾਸੀ ਤਕ ਲੈ ਕੇ ਗਏ ਜੋ ਇਸ ਪਰੰਪਰਾ ਦੇ ਮਹਾਨ ਗਾਇਕ ਸਨ। ਤਾਨਰਸ ਖਾਨ ਦੇ ਇਕ ਹੋਰ ਸ਼ਾਗਿਰਦ ਪੀਰ ਬਖਸ਼ ਕਸੂਰ ਚਲੇ ਗਏ ਅਤੇ ਉਥੇ ਉਨ੍ਹਾਂ ਨੇ ਇਕ ਨਵੀਂ ਸ਼ੈਲੀ ਨੂੰ ਵੀ ਸੁਰਜੀਤ ਕੀਤਾ। ਉਸਦੇ ਜਾਨਸ਼ੀਨਾਂ ਵਿਚ ਅਲੀ ਬਖਸ਼ ਅਤੇ ਕਾਲੇ ਖਾਨ ਸਨ ਜੋ ਬੜੇ ਗੁਲਾਮ ਅਲੀ ਖਾਨ ਦੇ ਵਾਲਿਦ ਅਤੇ ਚਾਚਾ ਸਨ। ਬੜੇ ਗੁਲਾਮ ਅਲੀ ਖਾਨ ਖਯਾਲ ਗਾਇਕਾਂ ਵਿਚ ਸਭ ਤੋਂ ਵੱਧ ਮਸ਼ਹੂਰ ਕਲਾਕਾਰ ਸਨ। ਉਨ੍ਹਾਂ ਦੇ ਪਿਤਾ ਨੇ "ਕਪਤਾਨ" ਫਤਿਹ ਅਲੀ ਅਤੇ "ਜਰਨੈਲ" ਬਖਸ਼ ਅਲੀ ਕੋਲੋਂ ਵੀ ਸਿੱਖਿਆ ਲਈ ਅਤੇ ਇਸ ਤਰ੍ਹਾਂ ਪਟਿਆਲਾ ਘਰਾਣੇ ਦੇ ਸੰਗੀਤ ਨੂੰ ਕਵਾਲ ਬੱਚੇ ਖਾਨਦਾਨ ਦੀ ਸ਼ੈਲੀ ਨਾਲ ਮਿਸ਼ਰਤ ਕੀਤਾ। ਇਹ ਉਸਤਾਦ ਬੜੇ ਗੁਲਾਮ ਅਲੀ ਖਾਨ ਹੀ ਸਨ ਜਿਨ੍ਹਾਂ ਨੇ ਪਟਿਆਲਾ ਘਰਾਣੇ ਨੂੰ ਉਹ ਸੰਪੂਰਨ ਰੂਪ ਦਿੱਤਾ ਜਿਸ ਤੋਂ ਇਸ ਦੀ ਸਲਾਹੁਤ ਹੁੰਦੀ ਹੈ ਅਤੇ ਉਸ ਨੂੰ ਜਾਣਿਆ ਜਾਂਦਾ ਹੈ। ਉਨ੍ਹਾਂ ਦੇ ਭਰਾ ਬਰਕਤ ਅਲੀ ਖਾਨ ਅਤੇ ਪੁੱਤਰ ਮੁਨੱਵਰ ਅਲੀ ਖਾਨ ਨੇ ਇਸ ਸ਼ੈਲੀ ਵਿਚ ਬੜਾ ਮਹੱਤਵਪੂਰਨ ਯੋਗਦਾਨ ਪਾਇਆ। ਪੰਜਾਬ ਤੀ ਖਯਾਲ ਗਾਇਕੀ ਦੇ ਹੋਰ ਮਸ਼ਹੂਰ ਗਾਇਕਾਂ ਵਿਚ ਮੀਆਂ ਜਾਨ ਖਾਨ ਅਤੇ ਅੱਲਾ ਦੌਈਆ ਖਾਨ 'ਮੇਹਰਬਾਨ',

ਪੰਡਿਤ ਦਲੀਪ ਚੰਦਰ ਵੇਦੀ, ਪੰਡਿਤ ਹੁਸੈਨ ਲਾਲ ਅਤੇ ਸੋਹਣ ਸਿੰਘ ਸ਼ਾਮਲ ਹਨ, ਜਿਨ੍ਹਾਂ ਨੇ ਪੰਜਾਬ ਵਿਚ ਖਯਾਲ ਗਾਇਕੀ ਦੇ ਪਸਾਰ ਵਿਚ ਅਹਿਮ ਯੋਗਦਾਨ ਪਾਇਆ।

ਕੰਵਰ ਬਿਕ੍ਰਮ ਸਿੰਘ ਅਤੇ ਰਾਜਾ ਸਰ ਦਲਜੀਤ ਸਿੰਘ ਦੀ ਛਤਰ ਛਾਇਆ ਹੇਠ ਕਪੂਰਥਲਾ ਸ਼ਾਸਤਰੀ ਸੰਗੀਤ ਦੇ ਇਕ ਮਹੱਤਵਪੂਰਨ ਕੇਂਦਰ ਵਜੋਂ ਉਭਰਿਆ। ਅੱਤਾ ਮੁਹੰਮਦ, ਭਾਈ ਲਾਲ ਅਤੇ ਗੁਲਾਮ ਹੁਸੈਨ ਸ਼ਗਨ ਇਸ ਘਰਾਣੇ ਦੇ ਮੰਨੇ ਪ੍ਰਮਾਣੇ ਕਲਾਕਾਰ ਸਨ। ਅੱਤਾ ਮੁਹੰਮਦ, ਬੰਨੇਖਾਨ ਨੰਗਲੀ ਵਾਲੇ ਦੇ ਸ਼ਾਗਿਰਦ ਸਨ ਜੋ ਗਵਾਲੀਅਰ ਦੇ ਹੱਦੂਖਾਨ ਦੇ ਅਨੁਯਾਈ ਸਨ। ਉਨ੍ਹਾਂ ਦੇ ਪੁੱਤਰ ਭਾਈ ਲਾਲ ਨੇ ਵੀ ਉੱਘੇ ਰੱਬਾਬੀਏ ਮੀਆਂ ਮਹਿਬੂਬ ਅਲੀ ਤੋਂ ਸਿੱਖਿਆ ਗ੍ਰਹਿਣ ਕੀਤੀ ਜੋ ਕਪੂਰਥਲੇ ਦੇ ਕੰਵਰ ਬਿਕ੍ਰਮ ਸਿੰਘ ਦੇ ਦਰਬਾਰ ਵਿਚ ਰਹੇ ਅਤੇ ਉਥੇ ਮੀਰ ਅਹਿਮਦ ਅਲੀ ਦੇ ਸ਼ਾਗਿਰਦ ਬਣੇ। ਇਥੇ ਹੀ ਪੰਜਾਬ ਦੇ ਸੰਗੀਤ ਅਤੇ ਮੀਆਂ ਤਾਨਸੇਨ ਦੇ ਸੋਨੀਆਂ ਬੀਨਕਾਰ ਘਰਾਣੇ ਵਿਚਕਾਰ ਦਿਲਚਸਪ ਸੰਪਰਕ ਸਾਹਮਣੇ ਆਉਂਦਾ ਹੈ। ਇਹ ਤਾਂ ਸਭ ਜਾਣਦੇ ਹਨ ਕਿ ਤਾਨਸੇਨ ਦੀ ਧੀ ਬੀਨਕਾਰ ਘਰਾਣੇ ਦੇ ਰਾਜਾ ਮਿਸ਼ਰੀਚੰਦ ਨਾਲ ਵਿਆਹੀ ਗਈ ਸੀ। ਉਨ੍ਹਾਂ ਦੇ ਅਨੁਯਾਈ ਮੀਆਂ ਫਿਰੋਜ਼ ਖਾਨ 'ਅਦਰੰਗ' ਦੀ ਪੋਤਰੀ ਦਾ ਨਿਕਾਹ ਇਸ ਮਹਾਨ ਸ਼ੈਲੀ ਦੇ ਇਕ ਸੱਯਦ ਨਾਲ ਹੋਇਆ ਸੀ ਅਤੇ ਉਨ੍ਹਾਂ ਦੇ ਪੁੱਤਰ ਮੀਰ ਨਾਸਿਰ ਅਹਿਮਦ ਨੇ ਇਹ ਤਾਲੀਮ ਆਪਣੇ ਦਾਦੇ ਹਿੰਮਤ ਖਾਨ ਕੋਲੋਂ ਪ੍ਰਾਪਤ ਕੀਤੀ। ਜਿਸ ਨੇ ਉਸ ਨੂੰ ਆਪਣਾ ਵਾਰਿਸ ਬਣਾਇਆ ਅਤੇ ਆਪਣੇ ਘਰਾਣੇ ਦੀ ਸੱਮੁਚੀ ਤਾਲੀਮ ਦਿੱਤੀ। ਮੀਰ ਨਾਸਿਰ ਅਹਿਮਦ ਨੇ ਇਸ ਤਰ੍ਹਾਂ ਸੋਨੀਆਂ, ਬੀਨਕਾਰ ਘਰਾਣੇ ਦੀ ਵੀ ਤਾਲੀਮ ਲੈ ਲਈ। ਇਹ ਕਿਹਾ ਜਾਂਦਾ ਹੈ ਕਿ ਉਹ ਬਹਾਦੁਰ ਸ਼ਾਹ ਜਫ਼ਰ ਦਾ ਦਰਬਾਰੀ ਸੀ ਅਤੇ ਜਦੋਂ ਬਾਦਸ਼ਾਹ ਅਤੇ ਉਸਦੇ ਵੱਡੇ ਦਰਬਾਰੀਆਂ ਦੀ ਦੇਸ਼ ਨਿਕਾਲਾ ਜਾਂ ਕੈਦ ਕਰਨ ਲਈ ਸ਼ਨਾਖਤ ਕੀਤੀ ਜਾ ਰਹੀ ਸੀ ਤਾਂ ਮੀਰ ਨਾਸਿਰ ਅਹਿਮਦ ਨੂੰ ਵੀ ਕੈਦ ਕਰ ਲਿਆ ਗਿਆ ਸੀ ਕਿਉਂਕਿ ਉਨ੍ਹਾਂ ਨੇ 'ਦਸਤਾਰ' ਬੰਨੀ ਹੋਈ ਸੀ ਜਿਸ ਦੀ ਕੇਵਲ ਉਚ ਦਰਬਾਰੀਆਂ ਨੂੰ ਹੀ ਬੰਨਣ ਦੀ ਆਗਿਆ ਸੀ। ਕੰਵਰ ਬਿਕ੍ਰਮ ਸਿੰਘ ਵਲੋਂ ਦਖਲ ਦੇਣ ਅਤੇ ਇਹ ਨਿੱਜੀ ਗਰੰਟੀ ਦੇਣ ਨਾਲ ਕਿ ਮੀਰ ਇਕ ਸੰਗੀਤਕਾਰ ਹੈ ਤੇ ਕੋਈ ਨੁਕਸਾਨ ਨਹੀਂ ਕਰ ਸਕਦਾ ਉਸਨੂੰ ਛੱਡ ਦਿੱਤਾ ਗਿਆ। ਇਸ ਮਗਰੋਂ ਕੰਵਰ ਬਿਕ੍ਰਮ ਸਿੰਘ ਉਨ੍ਹਾਂ ਨੂੰ ਕਪੂਰਥਲਾ ਲੈ ਆਏ ਜਿਥੇ ਉਨ੍ਹਾਂ ਨੇ ਆਪਣਾ ਬਾਕੀ ਸਾਰਾ ਜੀਵਨ ਗੁਜ਼ਾਰਿਆ। ਉਸਦੀ ਕਬਰ ਕਪੂਰਥਲਾ ਵਿਚ ਹੈ। ਉਸਦੇ ਦੋ ਪੁੱਤਰ ਸਨ। ਮੀਰ ਕਲਾਮ ਅਤੇ ਮੀਰ ਅਹਿਮਦ ਅਲੀ, ਜੋ ਦੋਵੇਂ ਆਪਣੇ ਸਮੇਂ ਦੇ ਉੱਘੇ ਸੰਗੀਤਕਾਰ ਸਨ। ਪੰਜਾਬ ਵਿਚ ਇਨ੍ਹਾਂ ਰਚਨਾਤਮਕ ਸੰਗੀਤਕਾਰਾਂ ਨੇ ਭਾਰਤ ਦੇ ਸ਼ਾਸਤਰੀ ਸੰਗੀਤ ਵਿਚ ਬਹੁਤ ਹੀ ਸੁੰਦਰ ਬੰਦਸ਼ਾਂ ਦੇ ਕੇ ਮਹੱਤਵਪੂਰਨ ਯੋਗਦਾਨ ਪਾਇਆ ਹੈ ਜੋ ਅੱਜ ਵੀ ਆਪਣੀ ਭਾਵ ਵਿਅੰਜਨਾ ਦੀ ਅਮੀਰੀ 'ਚ ਬੇਜੋੜ ਹਨ। ਪੰਜਾਬ ਨੇ ਭਾਰਤੀ ਸ਼ਾਸਤਰੀ ਸੰਗੀਤ ਨੂੰ ਕੁਝ ਰਾਗ ਦਿੱਤੇ ਹਨ ਜੋ ਅੱਜ ਵਧੇਰੇ ਲੋਕਪ੍ਰੀਤ ਹਨ। ਇਨ੍ਹਾਂ ਵਿਚ ਕਸੂਰੀ-ਭੈਰਵੀ, ਸਿੰਧੂਰਾ, ਮੁਲਤਾਨੀ (ਸੂਫੀ ਸ਼ੇਖ ਜ਼ਕਰੀਆ ਦੁਆਰਾ), ਜੈ ਜੈ ਵੰਤੀ (ਸਿੰਧੀ ਲੋਕ ਧੁਨ ਕੋਹਾਬਰੀ ਤੋਂ) ਜੋਗੀਆ, ਆਸਾ, ਕਾਫੀ, ਪਹਾੜੀ, ਸੋਰਠ ਅਤੇ ਵਡਹੰਸ ਜਾਣੇ ਪਛਾਣੇ ਰਾਗ ਹਨ। ਭਾਰਤ ਦਾ ਸਭ ਤੋਂ ਪੁਰਾਤਨ ਉਤਸਵ ਹਰਬਲਭ ਸੰਗੀਤ ਮੇਲਾ ਪਿਛਲੇ ੧੦੬ ਸਾਲਾਂ ਤੋਂ ਹਰ ਸਾਲ ਜਲੰਧਰ ਵਿਚ ਹੁੰਦਾ ਹੈ। ਸੰਗੀਤ ਦੀ ਸਭ ਤੋਂ ਮੁਸ਼ਕਲ ਸ਼ੈਲੀ ਟੱਪਾ ਮੀਆਂ ਗੁਲਾਮ ਅਲੀ ਸ਼ੇਰੀ ਨੇ ਇਥੇ ਹੀ ਤਿਆਰ ਕੀਤੀ ਸੀ। ਮਹੱਤਵਪੂਰਨ ਸੰਗੀਤ ਸਾਜ਼ ਵਿਚਿਤ੍ਰ ਵੀਣਾ ਵੀ ਪਟਿਆਲਾ ਦੇ ਉਸਤਾਦ ਅਬੱਦੁਲ ਅਜ਼ੀਜ਼ ਖਾਨ ਨੇ ਹੀ ਵਿਕਸਿਤ ਕੀਤਾ ਸੀ।

ਪੰਜਾਬੀ ਖਯਾਲ ਨੂੰ ਸਭ ਤੋਂ ਵੱਡੀ ਸ਼ਰਧਾਂਜਲੀ ਇਹੋ ਹੈ ਕਿ ਸ਼ਾਹ ਸਦਾਰੰਗ ਤੇ ਸ਼ਾਹ ਅਦਾਰੰਗ ਨੇ ਪੰਜਾਬੀ ਵਿਚ ਖਯਾਲ, ਬੰਦਸ਼ਾਂ ਤਿਆਰ ਕੀਤੀਆਂ ਹਨ :

“ਢੋਲਣ ਮੈਡੇ ਘਰ ਆਵੇ ਵੇ,  
ਨਹੀਂ ਤਾਂ ਤਿੰਡ ਆਵੇ, ਸੱਦਕੇ ਜਾਵਾਂ,  
ਮੁੱਖ ਤੋਂ ਦੇਖਾਂ, ਤੇ ਮੈਂ ਜੀਵਾਂ  
ਸਦਾ ਰੰਗ ਕੋਈ ਸੈ, ਤੇ ਦਰਸ ਦਿਖਾ ਦੇਵੇ।”

ਅਨੀਤਾ ਸਿੰਘ



# UNDERSTANDING HINDUSTANI CLASSICAL MUSIC

CLASSICAL music is an English term that we use to describe a particular form of Indian music. The same art in the language of its birth (Hindi is referred to as 'Shastriya Sangeet' And that, translated into English means disciplined music.

Which is an apt description of the art. 'Discipline', yes. But discipline that allows the singer ample leeway to develop his voice, to perfect his technique to express his prowess in the art.

But classical music is not merely exhibiting one's expertise at voice acrobatics. It is much more.

## The Origins

LEGENDS on the origins of North Indian classical music abound. The real origin is shrouded in the hoary past. But we have a few interesting theories to reflect upon.

One legend has it that Brahma the Creator taught classical music to Lord Shiva, who imparted the same knowledge to Saraswati, the Goddess of learning. That is why Saraswati, in the ancient texts, is described as Veena Pustaka Dharini (one who has the musical instrument the veena and a book in her hands). Thereafter, the art was handed down in succession to the sage Narada, the celestial Gandharvas and Kinnaras, Bharata and Hanuman, who in turn propagated it to the people.

There is another legend that Shiva made a gift of music to Narada as a reward for his penance.

According to yet another legend, Lord Shiva once saw his consort Parvati in a reposeful pose. The sight inspired him to create the mudra veena (a specialised stringed instrument of the veena type). From the five mouths of Shiva, in the five directions, emanated the five raags -- Bhairav from the east, Hindol from the west, Megh from the south, Deepak from the north and Shri from the sky above. Parvati added one to this list: Kaushik.

All the legends have one fact in common - that music had divine origin. There are, however, a group of European writers who believe that man learnt to hum and sing in the course of his evolution and development. He absorbed music naturally, just the way a child cries or smiles of its own accord.

Modern North Indian classical music no doubt stems from ancient Indian music. But it seems to have acquired its present form after the 14th or 15th century A.D. The 'Natyasastra' is probably the earliest extant treatise on the dramatic arts. It has been dated variously from the 3rd century B.C. to the 5th century A.D. Musical theory is expounded in considerable detail in the 'Natyasastra.' Some of the technical terms in present day musical theory and practice derive their origin from this ancient source. Yet internal evidence shows that the musical system as described in the Natyasastra is considerably different from the music we know today.

## The Raag & Emotions

'THAT which charms is a raag'. Indian music follows the Arabic and Persian tradition of focusing on a single emotion. It develops upon, explains, and cultivates the emotion. If the musician is possessed of sufficient skill, he can lead his audience to a depth and intensity of feeling undreamt of in other systems.

The essential feature of a raag thus is its power of evoking an emotion that casts a spell upon the listener. A raag does imply a certain combination of musical notes. But more important than this is its capacity to induce the appropriate emotion to the fullest extent.

Apart from the emotion aspect, there are certain laws which a raag must conform to the construction of raag must take into account the following features :

- 1) Thata or sequence of notes. Every raag is derived from a thata or scale.
- 2) Tatis or classification. Raags are placed under three categories. (a) Odava or pentatonic: a composition of five notes. (b) Sadava or hexatonic: a composition of six notes. (c) Sampooma or heptatonic: a composition of seven notes.
- 3) Vadi Samvadi relation. The principal note on which the raag is built is referred to as the vadi note. Its importance is emphasized in several ways. One stops on the note more frequently, stresses it a little more, etc. The Samvadi is the second important note in the raag.
- 4) Ascent and Descent. Every raag possesses an Aaroha (Ascent) and Avroha (Descent).



- 5) Important cluster of notes. By means of this group of notes, one is able to differentiate even between similar sounding raags.
- 6) Pitch. Certain raags move *in a certain pitch*. If the pitch is changed the raag does not create the mood and sentiment peculiar to it. The pitch determines the character of a raag.
- 7) Speed. Some raags are sung in a slow tempo (Vilambit), some in a medium (Madhyani) and some in a fast (Drut).

The rendering of a raag begins with the *alaap*. The *alaap* establishes the basic character of the raag. The *upaj* is an intermediary stage leading to the *taan*. The *taan* is the use of notes in order to make the rendering lively. Words are used to express the emotion (*khyal*) of the raag.

### The Thata

EACH raag is derived from a particular *thata*. A *thata* may be regarded as the parent raag.

An ordinary Sargam comprises seven notes (Sa, re, ga, ma, pa, dha, ni).

Every raag has a fixed number of *komal* (soft), *teevra* (sharp) or *Shuddha* (pure) notes. A particular arrangement of the seven notes, with a change of the *shuddha*, *komal*, and *teevra* is referred to as a *thata*.

According to Pandit V.N. Bhatkhande, there are 10 *thatas* in all. All the raags have emanated, so to speak, from the 10 *thatas*. The 10 *thatas* are as follows: 1) The Bilawal *Thata*. All notes are *Shuddha* (pure). Some raags which have emanated from this *thata* are Bihag, Durga and Shankara. 2) The Khamaj *Thata*. Ni is *komal* (soft). Some common raags from this *thata* are khamaj, Jayajavanti and Des. 3) The Kafi *Thata*. Ga and Ni are *komal*. Some raags from this *thata* are Bageshri, Bahar and Miyan ka Malhar. 4) The Asavari *Thata*. Ga, Dha and Ni are *komal*. Asavad (raag), Jaunpuri, Durbari Kanada are some raags from the Asavari *thata*. 5) The Bhairavi *Thata*. Re, Ga, Dha and Ni are *komal*. Some common raags: Bhairavi (raag), Malkauns. 6) The Bhairav *Thata*. Re and Dha are *komal*. Some common raags: Bhairav (raag), Kalingada, Ramkali. 7) The Poorvi *Thata*. Re and Dha are *komal*, Ma is *teevra* (sharp). 8) The Marva *Thata*. Re is *komal*, ma is *teevra*. Some common raags from this *thata* are Sohni, Marva, Puriya and Lalit. 9) The Todi *Thata*. Re, ga and dha are *komal*, ma is *teevra*. Some common raags are Todi (raag), and Multani. 10) The Kalyan *Thata*. Ma is *teevra*. Some common raags are Bhopali, Hamir, Kedar and Hindol.

Out of each of these 10 *thatas*, several raags have emerged. Therefore, when the beginner mistakes one raag for another, chances are that both raags emerge from the same *thata*.

### A Time For Each Raag

EVERY raag is assigned a specific time of the day for rendering it. There is a reason for this.

The cycle of sounds is ruled by the same laws as rule all other cycles. There are natural relationships between particular hours and the moods evoked by the raags. Further the cycle of the day corresponds to the cycle of life which also has its dawn, its noon and its evening. Each hour represents a different stage of development and is associated with a certain kind of emotion.

There are certain characteristics which indicate the time of rendering the raag. Raags to be rendered between mid-day and midnight have their predominant note (*vadi*) in the lower tetrachord (*purva anga*). They are called *purva* raags. Raags to be rendered between midnight and mid-day have their predominant note in the upper tetrachord (*uttara anga*). They are referred to as *uttara* raags.

Lalit, Vabhas, the Bhairavi group, the Todi group - all these raags are early morning raags. The Bilawal groups of raags are sung in the late morning. Noon and afternoon raage include the Saranga group and Shri group. Pilu, Purvi and Dipak are evening raags. The Kalyan and Khamaj group of raags are raags of the early night. Malkauns, Bihag, Shankara are raggs of midnight and late night.

Besides these, there are also seasonal raags like those of spring and those of the rainy season; Basant & Malhaar.

### Styles

THERE are six principal styles in North Indian classical music. A raag may be rendered in any of these styles.

1. **Dhrupad** - The peculiarity of original Dhrupad compositions is that they give the essence of a particular raag in a nutshell. In learning vocal music one has to memorise these compositions. They give a complete idea of the raag and of how it should be systematically improvised on.
2. **Dhomar** - Usually sung after a Dhrupad, it generally depicts incidents connected with Holi. Dhamar compositions usually describe the pranks played by the playmates of Lord Krishna and his devotee Radha.



3. **Khyal** - Khyal is an Arabic word which means 'thought'. The Khyal recounts various incidents in a woman's life : her entreaties to her 'balam', her 'sajan', her 'priya' (all mean her lover). Also, her conversations with her loving 'sakhi'. The Khyal is graceful, elegant, and replete with embellishments.
4. **Taranas** - Taranas are said to contain monosyllables like dir, da, na, tun, dar, *din*, *yalili*, yala, bum and *yalatum*. Taranas go to prove that even monosyllables can be effectively employed for the exposition of a raag. Taranas naturally call for a great deal of tongue-twisting, and expert tabla accompaniment.
5. **Tappa** - This style was invented by a certain Shorey Miyan of Lucknow. It is so called because it abounds in a variety of twists, curves and jumps, all set to a fast rhythm. The compositions have evolved on the theme of love and romance. Only persons with a highly flexible voice can aspire to sing a tappa.
6. **Thumri** - The art of dancing progressed alongside music. The thumri came into vogue. The songs in thumri are so modelled that they synchronise with the actions of the dancer. The poetry of the composition is interpreted through action.

### What are Gharanas ?

ONE often comes across by this term when exposed to North Indian classical music. Gharanas came about some time in the eighteenth century. The objective was to preserve the traditions of music and the compositions of the few great musicians of Northern India. A gharana has a particular discipline, system and style of rendering. Liberal thinkers among musicians today are opposed to the system as it is said to channel or restrict the style of a singer, and prove a hindrance to further improvisation.

### What It Takes to Learn Classical Music

IF one wants to learn North Indian classical music in all seriousness there are a few guide lines one must adhere to. These steps do not guarantee the making of a maestro, but being a maestro is not so important. Learning and enjoying the art is.

Continuous exposure to classical music is essential. Opportunities to sing, play, modify and create are important too. A sensitive and creative companionship with the teacher is an important requisite. And nothing is better than possessing the ability to develop creative modes of singing.

Indian philosophy stresses the existence of a reality behind the appearance of all physical objects. The same element lies latent in classical music too. According to one scholar, the use of ivory, bone and earth colours in the ornamentation of musical instruments tends the objects a subdued lustre whose beauty belongs to another world, as opposed to the obvious smartness of massproduced instruments. In this sense therefore, music is meant to give God to man, make accessible that mysterious Reality which evades man in all worldly, achievements.

Contributed By:  
**Rakesh Dada**  
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## INDIAN CLASSICAL MUSIC GLOSSARY OF MUSICAL TERMS

Abbog	Summing up of the entire development of a raga.
Aaditala	Played at a 1/2 speed measure, with 8 matras on a 4-2-2 ratio.
Aalaap	Introductory movement with irregular pulse, unaccompanied and without rhythm.
Anupallavi	In Carnatic music, it is the second section of the raga.
Antara	Second section of a raga. Register above and including upper tonic.
Aroha	The ascending scale of a raga.
Ati-Drut	Very fast tempo.
Avaroha	The descending scale of a raga, slightly changed from the ascending scale.
Baaz	Style of playing an instrument.
Barhat	Gradual progression in a musical exposition.
Bhatiyali	Folk song of the boatmen of Bengal.
Bol-tans	Musical phrases interlinked with bols (words).
Chakradar Tihai	A tihai in three sections, each section consisting of a smaller tihai.
Cheez	The 'song' a raga-based composition in words.
Chikari	Drone strings of a sitar.
Dhamar	A style of Classical vocal music, using more grace notes than Dhrupad. It is set to a taal of 14 beats.
Dhrupad	The most 'massive and sublime' musical form in Indian Classical vocal tradition. Its form strictly follows a fixed pattern of four stanzas: the sthayi, antara, sanchari & abhoga having rigid notes, words & majestic talas, usually in chautala of 12 beats.
Dhun	It represents a light tune, a mixture of sweet melodies, free from the disciplines of a raga. Usually played in a fast tempo and creates a mood of ecstasy.
Drut	Fast tempo.
Duet	Partnership in vocal or instrumental music has been in vogue since the day of Dhrupad. Presentation of instrumental duets by Pt. Ravi Shankar and Ustad All Akbar Khan started a new era in the history of Classical music. Indian concert stages, so far dominated by only soloists, assumed a new colour & dimension when the great musical pairs started playing 'Jugalbandi'.
Gamak	Grace note, a form of embellishment on musical notes.
Gat	All sections in a tala and accompanied by Tabla.
Gayaki	A certain style of singing following a gharana to which the musician belongs.
Gharana	A school of music, representing a specific musical tradition. Each gharana is famous for certain individualistic style of renderings. Some famous gharanas are Gwalior, Rampur, Lucknow, Baroda, Patiala, Kirana, Maihar etc.
Ghazal	A love-lyric in Urdu, of Persian Muslim origin.
Guru-Shishya	Guru, a teacher, shishya, a pupil. A teacher-pupil relationship, creating a Parampara person-to-person tradition.
Jati	Combination of matras to form unit of any tala.
Jhala	Melody interpolated with strokes on the chikari strings. Final section & the climax of the Alaap.
Jor (Jod)	Movement with rhythmic accompaniment on chikari strings (without Tabla).
Jugalbandi	See 'Duet'
Kharaj	In Urdu 'Khayal' means 'creative thought' hence, less rigid than dhrupad singing. It is the most popular classical type of Hindustani vocal music. Sometimes instrumentalists play in Khayal styles. There is no time-measure.
Kirtan	A devotional song, theme associated with Lord Krishna, does not strictly adhere to the raga scale, musical value subdued by sentimental emotion.
Krithi	A devotional type of set composition in Carnatic music. As rigid as Dhrupad.



Laraj	A fixed pattern is as follows: Pailavi, Anupailavi and Carana.
Laya	Lowest octave.
Layakari	Rhythm, the overall tempo of the raga.
Madhya	Rhythm virtuosity.
Matra	Medium tempo.
Mattatal	A specific musical beat within the cycle of the tala.
Meend	A 9 beat cycle divided 2+2+2+3.
Mishra	Sliding over notes.
Pallavi	lit. mixed. The introduction of melodic movement, foreign to the established raga.
Pandit	The first section (asthayi) of a composition in Carnatic music which follows ragam and tanam.
Raga	Learned one, a master-musician.
Ragam	The raga is an Indian scale which utilises varying ascending & descending patterns - certain notes on the way up & certain notes on the way down-but always in the set sequence. The raga never has less than five notes-the minimum required for a tune.
Ragamalika	Alaap in Carnatic music.
Samvadi	A composition in Carnatic music. In this composition one raga leads to another forming a 'malika' (garland) of ragas.
Sanchari	The next important, concordant note after the vadi.
Sargam	It is the third movement in the development of a melodic line.
Shadja	sol-fa syllables - Sa Re Ga Ma Pa Dha Ni.
Shloka	The beginning note.
Shruti	A Sanskrit verse, devotional or philosophical.
Shuddha	'To hear' (Sanskrit). A microtonal interval less than a semitone.
Sthayi	A pure note.
Taal	Register above middle tonic.
Tala	Same as Tala.
Tan	Rhythmic cycle.
Tanam	A rapid succession of notes.
Tappa	Carnatic alaap in medium tempo.
Tarana	Muslim love song, reconstructed & refined by Shouri Mian who introduced it to Lucknow in 19th century. Before him they were simply folk songs of Punjabi camel drivers.
Tcentaal	A fast moving popular melody using nonsense syllables like 'ta' and 'nu'.
Thillana	A 16 beat cycle divided 4+4+4+4.
Thumri	A lively musical form, usually set to and rendered in brisk pace. It is the Carnatic counterpart of the North Indian 'tarana'.
Tihai	Described as the expression of the singers soul and temperament, thumri is purely romantic or devotional in its content. It came into vogue in the eastern region (Purab) of Uttar Pradesh towards the close of the 18th century as an accompanying song of dance. Nawab Wajid Ali Shah of Avadh was probably the greatest known patron of thumri. Lucknow and Varanasi (Benaras) are the two centres from where thumri evolved into several varieties.
Tora	Short phrases played three times, ending on the first beat of the rhythm cycle.
Ustad	Fast runs. and repeated note passages.
Vadi	A learned one, master-musician.
Vilambit	The predominant note of the scale.
Viastara	Slow tempo.
	Improvisation or elaboration upon the note.

Contributed By :  
**Rakesh Dada**  
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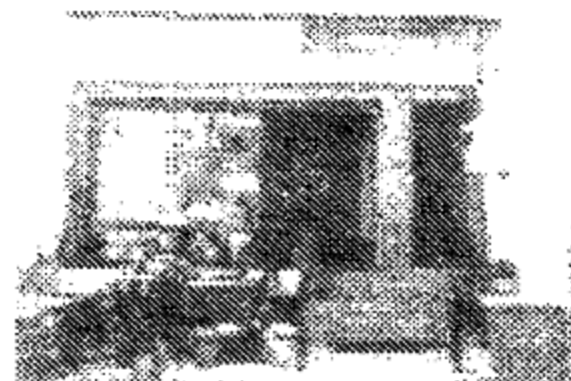


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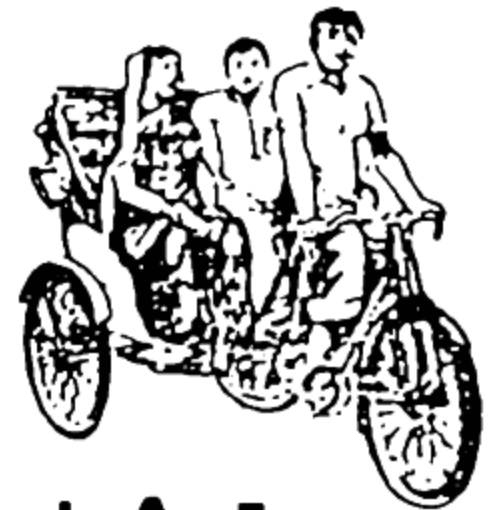
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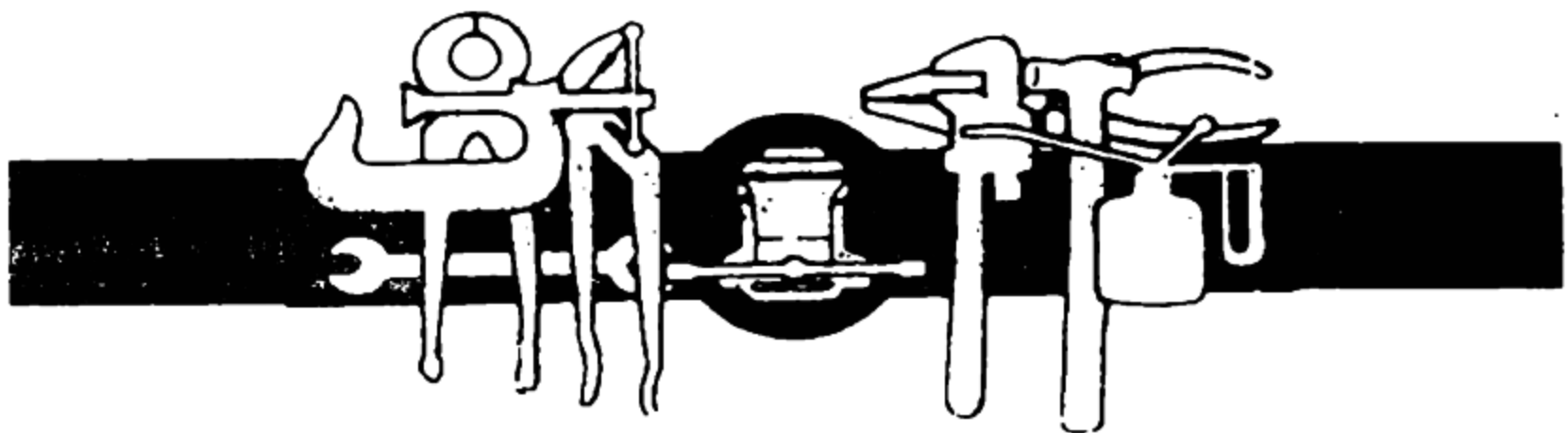
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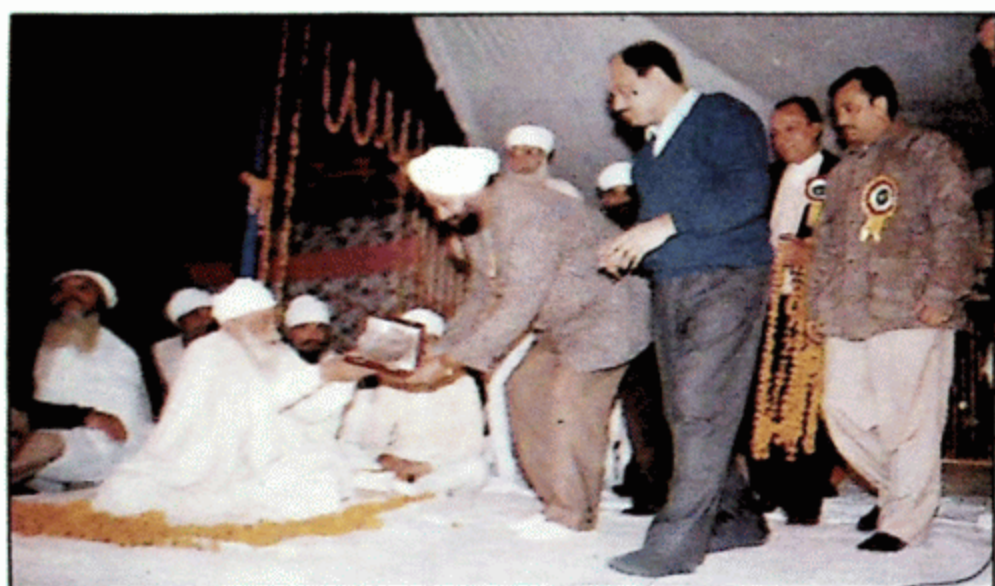


"Purn Aahuti" at the Havan Yagya – seen in the picture are (L-R) Sh. Surendra Seth, Sh. Avinash Chadha, Sh. Sandeep Kaul, Sh. Alok Sondhi, Sh. K.S. Paintal, Sh. H.S. Sagar, Sh. Arvind Dada, Sh. Rakesh Dada and Sh. Sudarshan Jyoti



# HARBALLABH SANGEET SAMMAAN - 1995

*For Exemplary Contribution to Indian Classical Music*



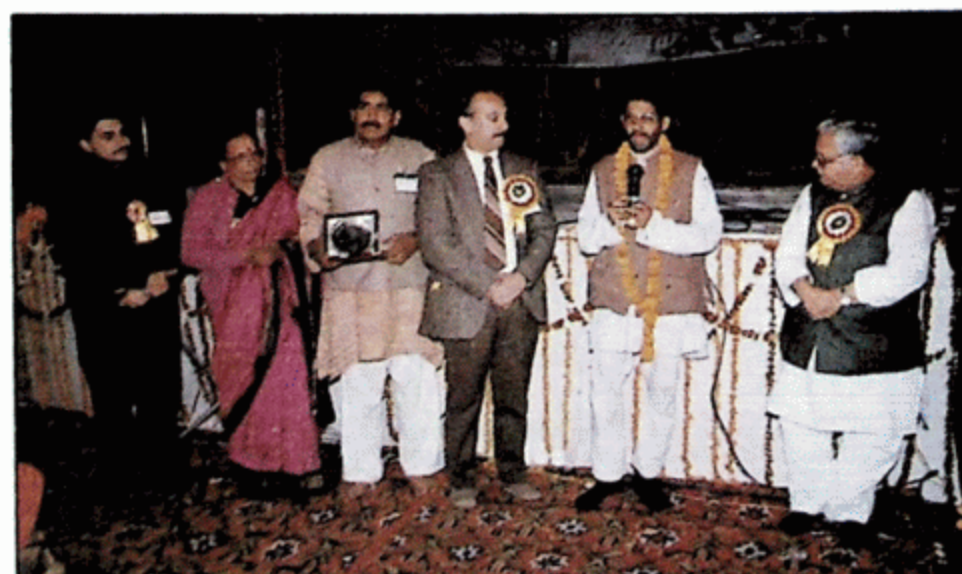
Satguru Jagjit Singh Ji Maharaj receiving the First "Harballabh Sangeet Sammaan" from Member Parliament, S. Iqbal Singh alongwith President of the Mahasabha-Commissioner Jalandhar Division Sh. B.K. Srivastava and Deputy Commissioner Sh. M.P. Singh, Senior Vice President of the Mahasabha.



Satguru Maharaj Jagjit Singh Ji showering his blessings on the audience, also seen in the picture are Sh. Surendra Seth, Sh. Iqbal Singh, MP, Sh. Sudarshan Jyoti and Sh. Alok Sondhi



Shri Kiran Seth, Vice Chairperson of SPIC-MACAY being honoured with "HARBALLABH SANGEET SAMMAAN" by Shri Vijay Kumar Chopra, Senior Vice President of the Mahasabha.



Shri Kiran Seth addressing the audience after receiving the award. Also seen in the picture are : Shri Alok Sondhi, Organising Secretary of the Mahasabha, Dr. Ram Kumar Yadav, Mrs. Rukmani Rao of SPIC-MACAY and Shri Sharad Aggarwal.



# HARBALLABH SANGEET SEVA AWARD-1995

*For Outstanding Service To Indian Classical Music*



Shri Navjeevan Khosla being honoured with "Harballabh Sangeet Seva Award" by Pandit Jasraj also seen in the picture : Shri Rakesh Dada, Treasurer of the Mahasabha.



Shri K.K. Bhatnagar being honoured with "Harballabh Sangeet Seva Award" by Pandit Jasraj



Harballabh Sangeet Seva Awardees for 1995 with Pandit Jasraj



## AN EXPRESSION OF GRATITUDE - 1995



A token of gratitude being presented to Sh. Iqbal Singh M.P. by Sh. B.K. Srivastava, Sh. Jai Kishan Saini and Sh. Rakesh Dada.



Sh. Vijay Sehgal, Sh Alok Sondhi and Sh. Avinash Chadha presenting a token of gratitude to Sh. Balbir Singh Member Parliament.



Lt. Gen. Kalha, receiving a token of gratitude from Sh. Rakesh Dada and Sh. Alok Sondhi.



Mayor of Jalandhar Sh. Jaikishan Saini MLA receiving a token of gratitude from Sh. Rakesh Dada



Senior Vice President of the Mahasabha Sh. Dinkar Gupta SSP Jalandhar presenting a token of gratitude to Sh. R.N. Gupta, Chairman PSEB. Also seen in the picture. L-R—Sh.. S.S. Ajimal, Sh. B.K. Srivastava, Sh. Vijay K.Kumar and Sh. Rakesh Dada.



President of the Mahasabha Sh. B.K. Srivastava IAS Commissioner Jalandhar Division welcoming Sh. R.N. Gupta Chairman PSEB at the 120th Sangeet Sammelan seen in the picture Sh. Sudarshan Jyoti.

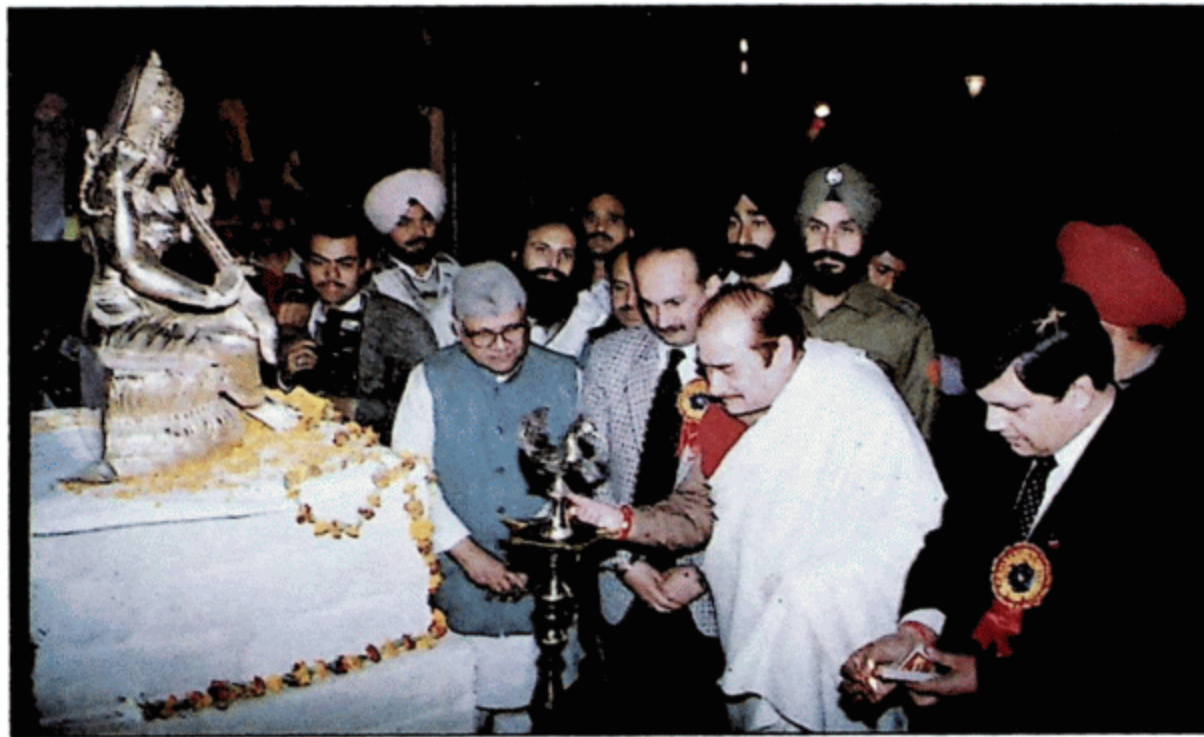


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## 121st SAMMELLAN - 1996



HAVAN being performed on 20th Dec. 1996



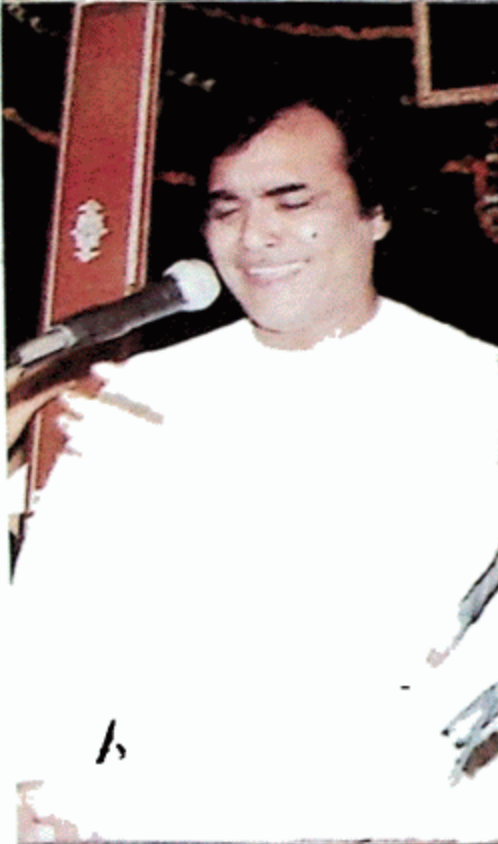
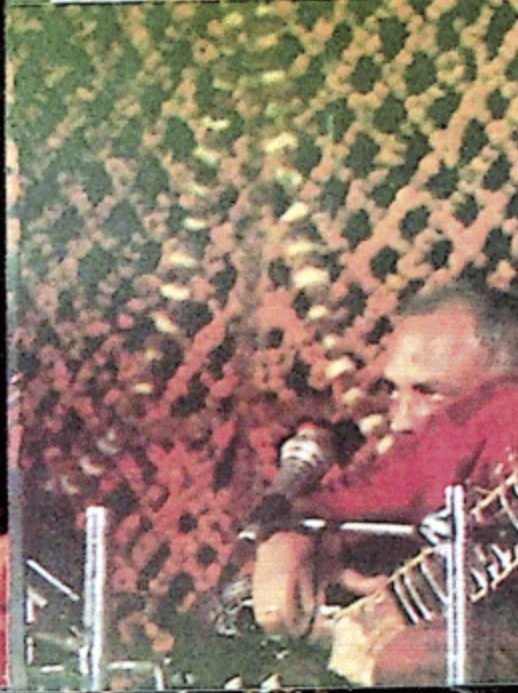
H.E. Sh. BKN Chibbar Lighting the Lamp



Guru Sahib Lighting The Lamp



20, 21, 22 DEC. 1996







# 122nd Harballabh Sangeet Sammelan

December 26-27-28, 1997

**HAWANYAGYA** being performed in front of Baba Harballabh's Samadhi.

L → R Sudershan Jyoti, Alok Sondhi, Rakesh Dada, Surendra Seth, Vijay Sehgal



S. Parkash Singh Badal C.M. Punjab, Guest of Honour Bibi Jagir Kaur, Minister for Culture Affairs Punjab alongwith members of Harballabh Sangeet Mahasabha after the formal inauguration.



The Distinguished Audience :

L → R Commissioner Corporation S. J.S. Bir, IAS  
Sh. Alok Sondhi, Sh. Rakesh Dada, Chief  
Minister Punjab S. Parkash Singh Badal,  
President Sh. B.K. Srivastava IAS Commissioner  
Jalandhar Division, Mayor of Jalandhar Sh.  
Suresh Sehgal





## THE HISTORIC MOMENT

S. Parkash Singh Badal C.M. Panjab making the historic announcement for the establishment of HARBALLABH SANGEET VISHVA VIDYALAYA and to sponsor the entire cost of organising Harballabh Sangeet Sammelan in the years to come.



Health Minister Sh. Manoranjan Kalia being honoured by President Sh. B.K. Srivastava IAS Commissioner Jalandhar Division.



Sh. V.N. Narayanan Chief Editor Hindustan Times receiving a token of gratitude from President Sh. B.K. Srivastava





### 3rd Harballabh Sangeet Seminar December 28, 1997

Pt. Kishen Maharaj delivering his address as Chairman of the 3rd Harballabh Sangeet Seminar.



Pt. Jasraj making a point during his address. Also seen in the picture.

L→R Mrs. Anita Singh & Mrs. Saryu Kalekar, Pt. Kishen Maharaj, Sh. Sudershan Jyoti & Sh. Dutta.



Mrs. Anita Singh presenting her paper on 'Khayal Gayaki in Panjabi' during the seminar. Also seen in the picture L R Sh. Jaspal Chimni, Sh. Vijay Sehgal, Pt. Ganesh Prashad, Sh. S.L. Mishra & Sh. Sudarshan Jyoti.













# Harballabh Sangeet Seva Puruskar 1997

December 26, 1997

Shri Jagan Nath Shori receiving the Harballabh Sangeet Seva Puruskar from President Sh. B.K. Srivastava

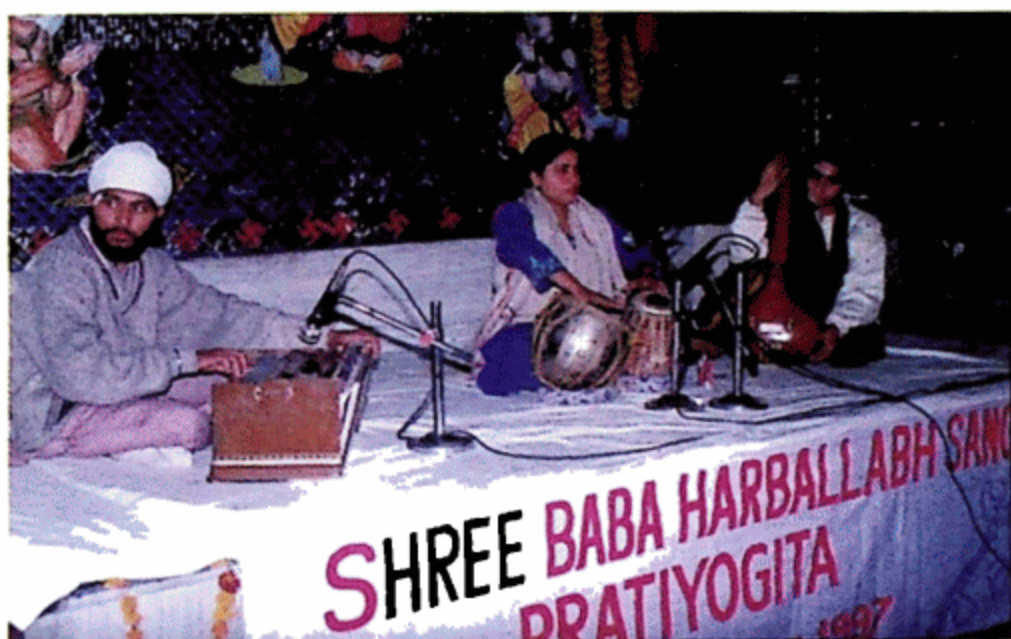


Recipients of the Puruskar after receiving their awards. L R Sh. Vijay Chopra, Sh. J.N. Shori, Sh. B.K. Srivastava, Smt. Saryu Kalekar & Smt. Anita Singh.



Smt. Anita Singh receiving Harballabh Sangeet Seva Puruskar from President Sh. B.K. Srivastava. Also seen in the picture Sh. Alok Sondhi and Sh. M. P. Singh IAS Deputy Commissioner Jalandhar.





## Shree Baba Harballabh Sangeet Pratiyogita

December 26-27, 1997

A competitor on Tabla



A competitor on Flute



The youngest participant receiving certificate of participation from Sh. V.N. Narayanan Chief Editor Hindustan times





Distinguished Audience at the 122nd Sangeet Sammelan



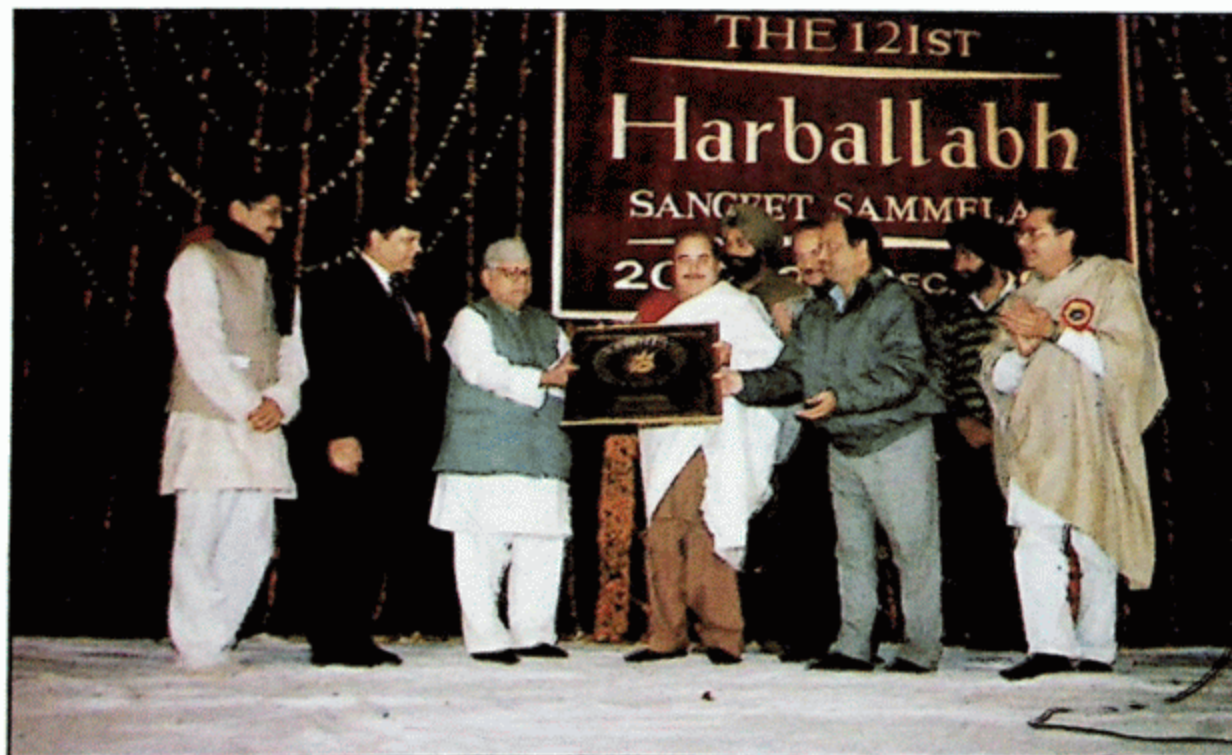




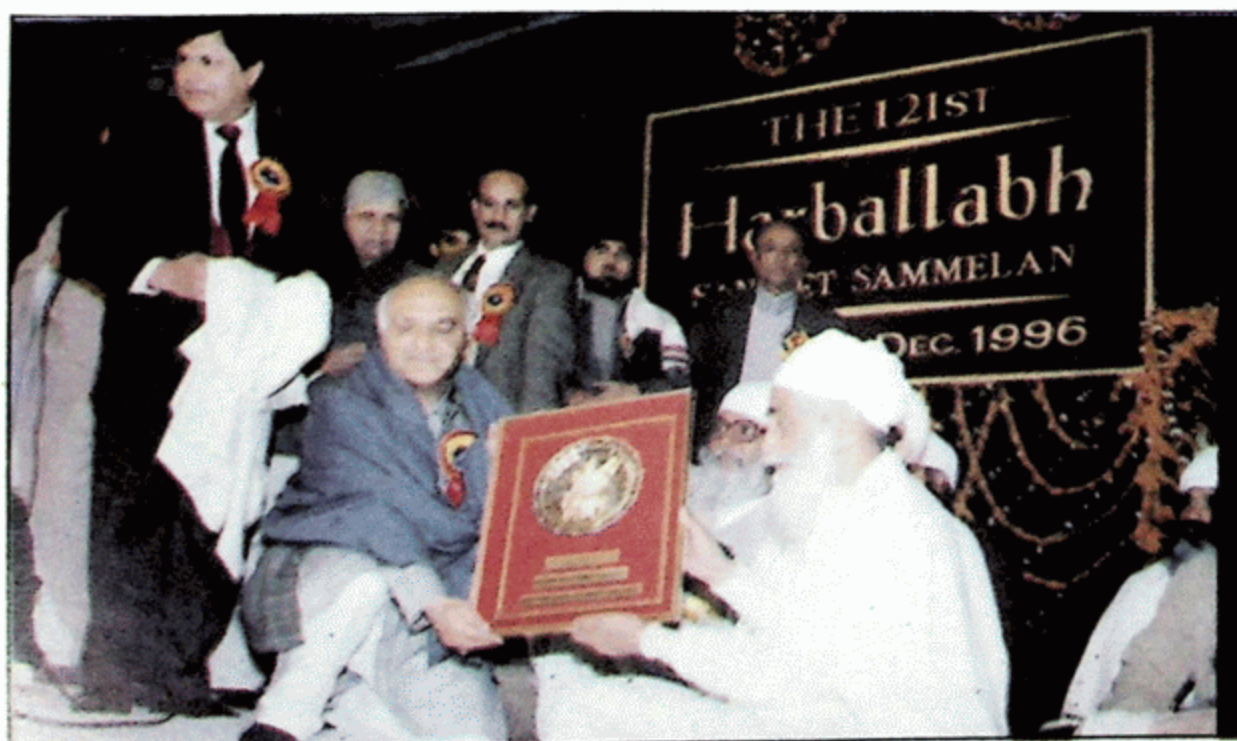
## 121st SAMMELLAN - 1996



H.E. Sh. BKN Chibbar, Governor Punjab at the Foundation Stone Laying Ceremoney



A token of gratitude being presented to H.E. Sh. BKN Chibbar



A token of gratitude being presented to his holiness Satguru Jagjit Singh Ji Maharaj



## 121st SAMMELLAN - 1996



Sh. Ashwani Kumar after receiving Harballabh Samman from H.E. Sh. BKN Chibbar Governor Punjab

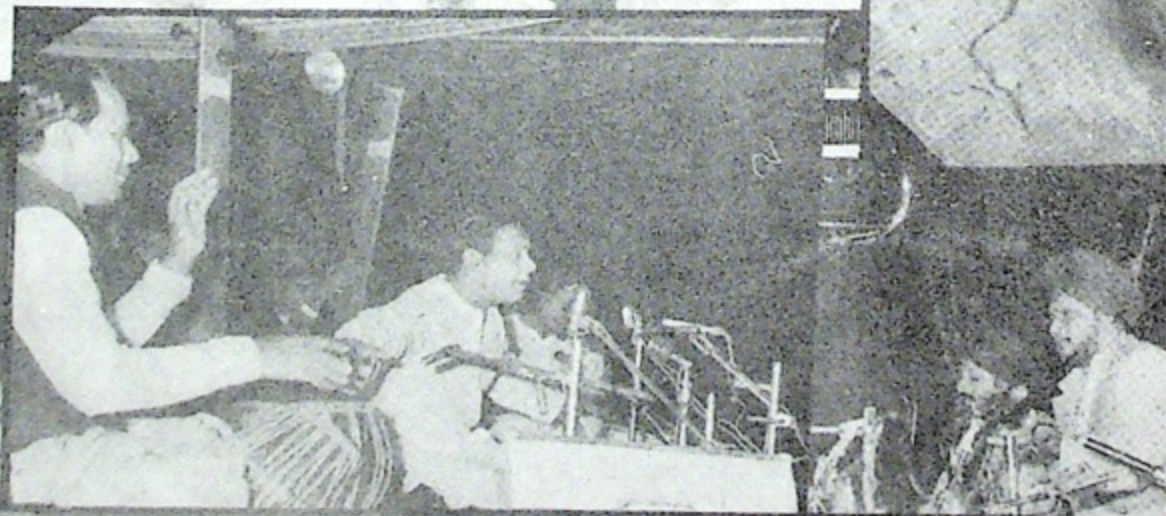
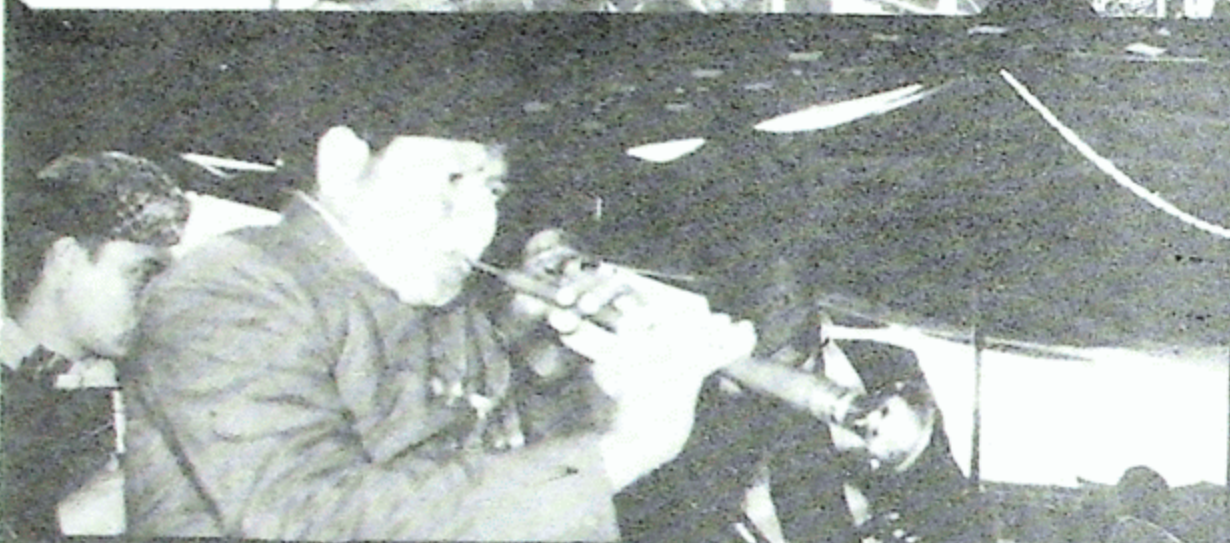
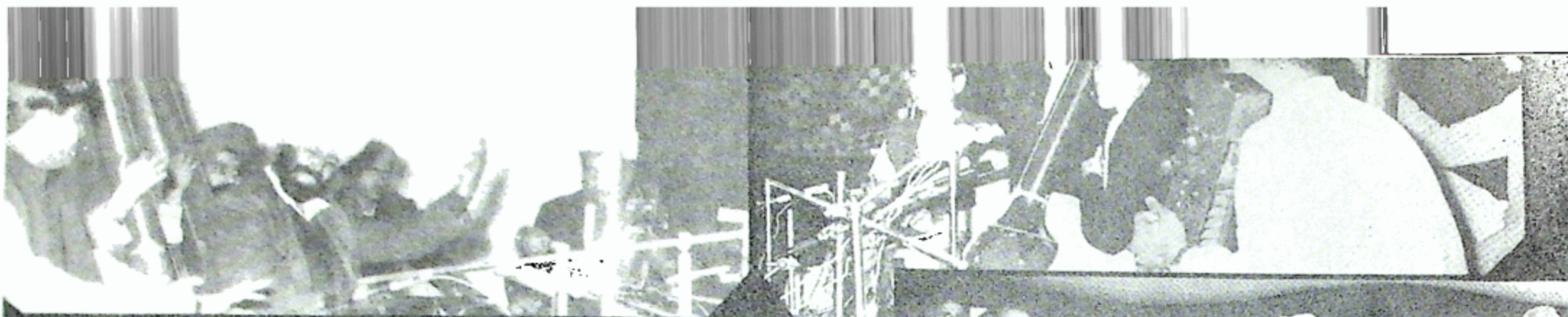


Sh. Amitabh Pandey receiving Harballabh Sangeet Seva Award



Pandit Ganesh Prasad after receiving Harballabh Sangeet Seva Award



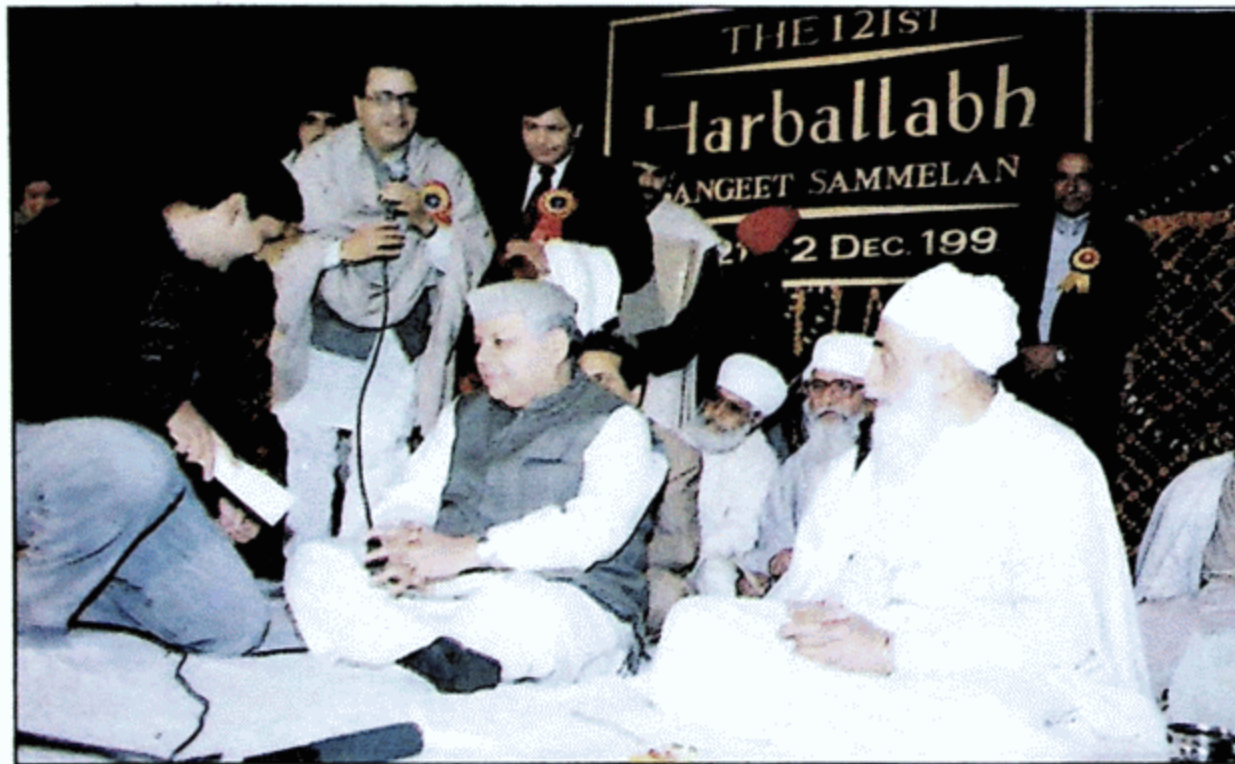








## 121st SAMMELLAN - 1996



Satguru Jagjit Singh Ji Maharaj being honoured



Captive Audience at the 121st Sammelan



H.E. Sh. BKN Chibbar, Governor Punjab, H.H. Swami Subodha Nand Ji enjoying at the Sammelan





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## ਪੰਜਾਬ ਕੇਸਰੀ

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धियो यो न प्रचोदयात्

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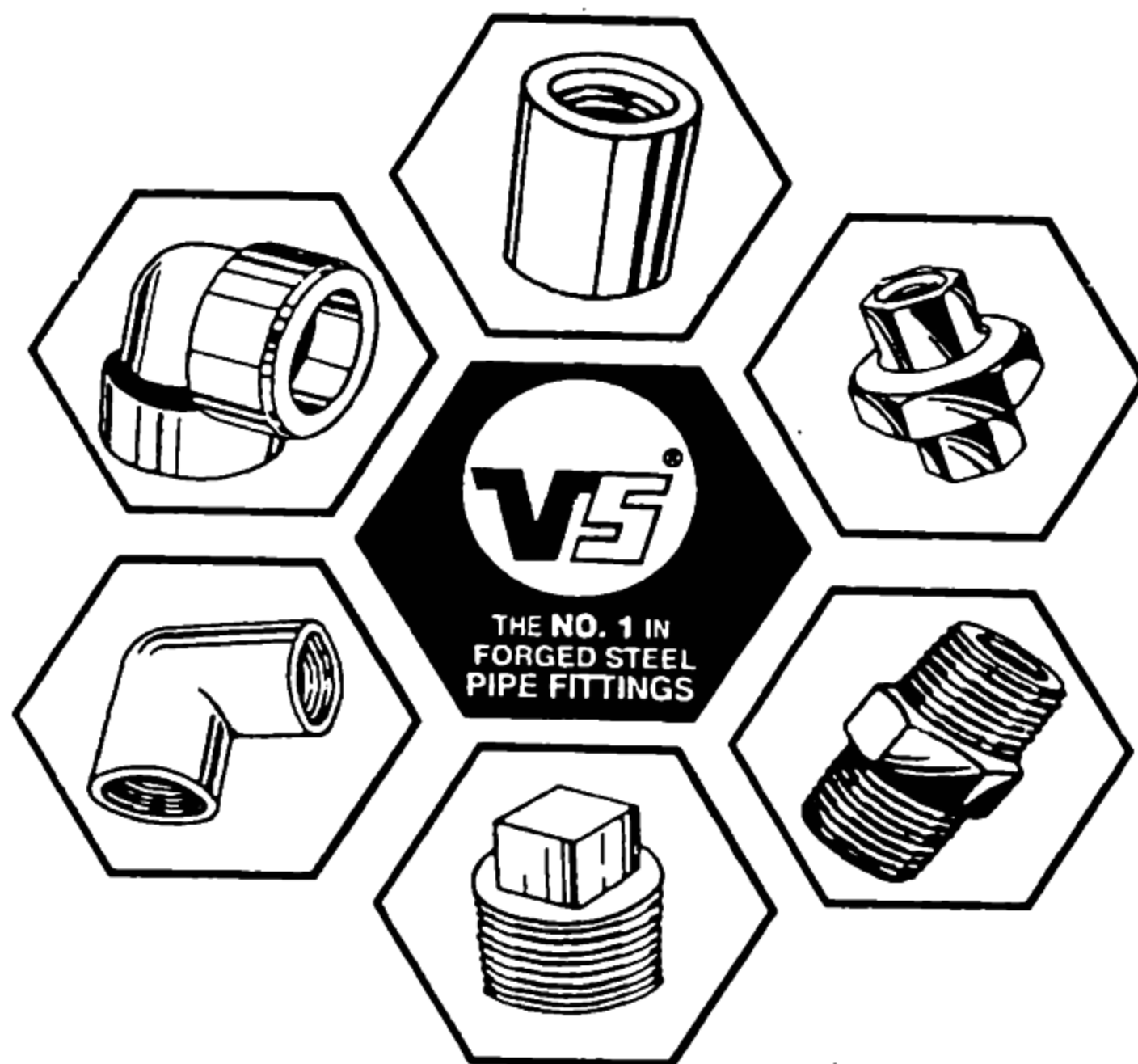
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- Balbir Singh** - GTR Near Mahal Road, GORAYA  
O - 62568 R - 62567
- Bakshish Ramji** - Vishwkarma Mfg. Co., Khera Road, PHAGWARA.  
O - 61167 R - 61085
- Bimal Anand** - Anand Electricals India, Railway Road, PHAGWARA.  
O - 61291 R - 65604
- Bhushan Kumar Mohindru** - Jagan Nath & Sons., Adda Hoshiarpur, JALANDHAR.  
O - 55919 R - 293906
- B.M. Sehgal** - 798/5, Housing Board Colony, Guru Tegh Bahadur Nagar,  
JALANDHAR.
- Balbir Singh** - 195-A, Adarsh Nagar. JALANDHAR.  
O - 254393 R - 255157

### C

- Chander Mohan** - Editor Daily Veer Partap, N.G. Road, JALANDHAR.  
O-57867 R-59746
- Chetan Kumar Kalia** - EG- 965/C Mohalla Gobindgarh, JALANDHAR CITY-144 001.  
O-56023, 59371 R - 56023, 59371
- C.M. Markanda (Mrs)** - Principal, Prem Chand Markanda  
S.D. College for Women, Gobindgarh, JALANDHAR  
O -55122, 236122 R - 237720, 231102
- Chander K. Saini** - K. Engineering Works, B-3, Industrial Estate, JALANDHAR  
O - 292979, 297979 R - 56601
- C.S. Joshi** - Coth Emporium, 17, Sadar Bazar, JALANDHAR CANTT.  
R - 261907
- Charanjit Singh** - C/o Dee Cee Tyres, Garha Road, Parwana Palace,  
JALANDHAR  
O - 225202 R - 232224

### D

- Dinkar Gupta IPS** - Senior Supdt. of Police, SSP's House, Baradari JALANDHAR.  
O-59789 R-224322
- Deepak Kesar** - 629-L, Model Town, JALANDHAR.  
O-58241, 59346, 58347, R-235842
- Dinesh Gupta** - 5-6, Hind Samachar Street, JALANDHAR.  
O-280315, R-235080
- D.K. Sharma** - XEN Corpn. House No. 2, Near Model Town Market, JALANDHAR  
O-223183 R-273213
- D.P. Jain** - B-IX-158, Maleri Street, LUDHIANA.  
O- R-493812
- Deepak Gupta** - Pasand Glass & Gen. Store,  
159, G.T. Road, Opp. Fish Market, JALANDHAR.  
O - 282434 R - 282240
- Darshan Lal** - Walia Engg.Works, 53, Sanjay Gandhi Nagar, JALANDHAR
- D. D. Kohli** - 290 Vij Nagar, JALANDHAR.  
O -237729 (R )-294512



- Dharam Pal** - Himalaya Coal Depot, Kishanpura, JALANDHAR,  
O -291868 R -291868
- Deepak Khosla** - Khosla S.T.D. PCO.  
Ramgarhia Gurudwara Rd, PHAGWARA  
O- 60523, R- 62931
- Dilsher Singh Bhatti** - Bhatti Cold Store, VPO Mithapur, JALANDHAR.  
O-271974, 271598 R - 271970, 271974
- Dharmendra Kumar Singhal** - Jindal Industries, D-63, Sports & Surgical Complex  
Kapurthala Road, JALANDHAR  
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- Dinesh Kumar Gupta** - H.No.3/5, Street No.1, Sadar Bazar, JALANDHAR CANTT.  
O - 260284 R - 260845
- G**
- Gyan Bhandari** - Ambika Forgings, Basti Sheikh, JALANDHAR.  
O-252572, 254571-76 R-224777-78
- G.S. Chugh** - Industrial Hardwares, Guru Bazar, JALANDHAR .  
O-227192 R-280509
- Gurinder Singh** - National Electric Trading Co. , Adda Hoshiarpur, JALANDHAR.  
O - 56652, 58210 R - 255141
- Gurdial Singh** - Gurdial Singh & Sons, Phagwara Gate, JALANDHAR  
O - 59569, R - 284898
- Gurjit Singh** - Indian Auto Industries, PHAGWARA, - 144 401.  
O - 60697 R - 60441
- Grish Khurana** - Goraya Cold Storage, Guru Teg Bahadur Nagar, JALANDHAR  
O - 58822
- Gautam Kapoor** - Black Jack India Pvt. Ltd., C-7 Focal Point, JALANDHAR.  
O - 290889 R - 293890
- Gurdeep Singh Sangha** - Vill. & P.O. Quadianwali, Via Jamsher, DISTT. JALANDHAR  
O - 271103 R - 270767
- Ghansham Dass Gupta** - 315, Master Tara Singh Nagar, JALANDHAR  
O - 260360, 260662 R - 221225, 230252
- Gurdev Singh** - Samra Poultry Farm & Hatchery, Vill. Sarhali, P.O. Sarhali,  
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R - 01826 - 77009
- Gurvir Singh** - W.H. 8, Basti Road, JALANDHAR.  
O - 255990 R - 277445
- Gurjit Singh Sethi** - Veeran House, 24-Industrial Area, PHAGWARA.  
O - 60697 R - 61622
- Girish Mehta** - 97-R, Model Town, JALANDHAR.
- Gurdeep Singh Sandhu** - M/s Pindi Paint Stores, New Railway Road, JALANDHAR.  
O - 58410 R - 52150



## H

- Harbans Lal Sharma** – 406–L, Model Town, JALANDHAR.  
O–254521, R–255152, 270915
- Harjinder Kr. Bagga** – Kalsi Metal Works, G.T. Road, JALANDHAR.  
O–280028, 280029
- H.S. Sagar** – Regional Engg. College, JALANDHAR.  
O–292024, 291120 R–293652, 294658
- Hira Singh** – Hira Singh & Bros, Bhagat Singh Chowk, JALANDHAR CITY.  
O - 57850, 57463 R - 57850
- Harbhajan Singh** – Calcutta Music House, Railway Road, JALANDHAR CITY.  
O - 56052 R - 58488
- Harsh Gulati** – Punjab Tools Co. , Soda Road, JALANDHAR  
O - 292569 R - 290192
- Harpreet Singh Dardi** – Chardi Kala Group of Newspapers, Chardi Kala Marg. PATIALA  
O - 0175 - 213301, 213304 R - 218304
- Harbhajan Singh** – Khalwara Road, PHAGWARA, Distt. Kapurthala
- Harish Kumar Sehgal** – EJ-318, Riazpura, JALANDHAR  
O - 273682 R - 57364
- Hari Dev Bagga** – Royal Foundry & Engg. Works, Khera Road, PHAGWARA.  
O - 61728
- Harminder Singh Sangha** – Village Qadian, Via Jamsheer, DISTT. JALANDHAR.  
O - 271101, 271102 R - 270722

## I

- Iqbal Singh, M.P.** – 59–L, Model Town, JALANDHAR.  
R–58575
- Irwin Khanna** – Editor, Uttam Hindu, Phagwara Gate, JALANDHAR.  
O– 55540 R–
- Indermohan Singh Rahi** – C-22, Sports & Surgical Complex Kapurthala Road,  
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O - 252238, 201233 R - 271118
- Inderpreet Kaur** – Chardi Kala Group of Newspapers, Chardi Kala Marg, PATIALA  
O - 0175 - 213301, 213304 R - 218304
- Inder Mohan Kapoor** – WG-153, Brother Box Factory, B/side Naaz Cinema, Islamabad,  
JALANDHAR.  
O - 253654 R - 224221
- Inderjit Singh** – Jiwan Body Builder, Ladowali Road, JALANDHAR  
O - 239534 R - 55019
- Ishwar Dass** – New Shalimar Body Builders, Bye Pass, Chogitti, JALANDHAR.
- Inder Kapoor (Mrs.)** – 73, Vijay Nagar, JALANDHAR.  
O - 293911 R - 254910

## J

- Jai Kishan Saini** – 38–Rajinder Nagar, JALANDHAR City.  
O–22647 R–59444, 220411, 220511
- Jasbir Singh Bir IAS** – Commissioner, Municipal Corporation JALANDHAR.  
O–227015, 220925 R–58557, 223183
- J.K. Gupta** – Standard Electricals Ltd., Nakodar Road, JALANDHAR.  
O–271651, 271658 R–225039, 224357



<b>J.M. Goyal</b>	-	Standard Electricals Ltd., Nakodar Road, JALANDHAR. C - 271651, 271658 R-225251
<b>Jasmit Rana</b>	-	United Services Enclave, Cantt. Road, JALANDHAR. C - 290861, 290737 R-226151
<b>Jagmohan Puri (Dr.)</b>	-	7 - Adarsh Nagar, JALANDHAR. C & R-220352
<b>J.K. Beri</b>	-	Leader Valves Ltd., Ind. Area, JALANDHAR. C 290341-42
<b>Jatinder Chopra</b>	-	4 - Central Town, JALANDHAR. O-236448 R-55448
<b>Joginder Singh Bawra</b>	-	EM-144, Rasta Mohalla, JALANDHAR. R - 212790
<b>Joginder M. Modi</b>	-	NF-137, Mohalla Modian, Mai Hiran Gate, JALANDHAR.
<b>Joginder Singh</b>	-	Onkar Techno Industries, PHAGWARA.
<b>Jitesh Sondhi</b>	-	32-Rajinder Road, JALANDHAR CANTT. O-262629 R-262628
<b>Joginder Jain</b>	-	Jain Trading Co., Ind. Area, JALANDHAR. O-290503
<b>Janak Singh Dadwal</b>	-	H. No. 261, Vij Nagar, Hoshiarpur Road, JALANDHAR. O-281245 R-293474
<b>Jyoti Mittu</b>	-	214-L, Model Town, JALANDHAR. O- R-
<b>Jatinder Singh</b>	-	1-Kalgidhar Ave., Cantt. Road, Mithapur, JALANDHAR.
<b>Jarnail Singh Pasricha</b>	-	Neelam Electricals, Adda Hoshiarpur, JALANDHAR
<b>Joginder Pal Sareen</b>	-	J.P. Mfg Co., Preet Nagar, JALANDHAR CITY. O - 291272 R - 235379
<b>Janak Raj Dhir</b>	-	Mercury Rubbers, Basti Bawa Khel, JALANDHAR. O - 251467, 237551
<b>J.M Bhalla,</b>	-	Thakur Dass Co., Basti Sheikh Road, JALANDHAR O - 251182, 253681 R - 58675
<b>J.S. Sodhi</b>	-	378, Guru Tegh Bahadur Nagar, JALANDHAR O - 225883, 270389
<b>Jaspal S. Chimni</b>	-	Pharmaceutical & Industrial Labs 39-Gyan Nagar, Cool Road, JALANDHAR O - 222094 R - 52043
<b>Jagjit Singh</b>	-	Chardi Kala Group of Newspapers, Chardi Kala Marg, PATIALA O - 0175 - 213301, 213304 R - 218304
<b>Jatinder Singh Kundi</b>	-	M/s Akal Industries, G.T. Road, PHAGWARA O - 61533 R - 62294
<b>Jagir Singh</b>	-	Vill & P.O. Khambra, JALANDHAR O - 741423
<b>Jaspreet Singh</b>	-	Preet Rubber Industries, Basti Bawa Khel, JALANDHAR. O - 253302 R - 255066
<b>Janak Raj</b>	-	18, Tagor Nagar, JALANDHAR. O - 55779 R - 254917
<b>Jaspal Singh</b>	-	Village Quadian, Via Jamsher, DISTT. JALANDHAR. R - 270855
<b>Jagmohan Singh</b>	-	730, Mota Singh Nagar, JALANDHAR. O - 224730, 223314 R - 225225, 220730
<b>Jaswinder Kumar</b>	-	J.J. Welding Works, Ladowali Road, Near Rly. Crossing, JALANDHAR. O - 232516 R - 239527



# K

K.K. Sharma	-	Additional Deputy Commissioner, JALANDHAR. O-223559 R-224208
K.S. Paintal	-	Lally Niwas, Civil Lines, JALANDHAR. R-221737, 221359
Kishan Singh Sabharwal	-	311-Preet Nagar, Sodhal Road, JALANDHAR. O-282581 R-294443
Kailash Kapoor	-	JMP Mfg. Co., Preet Nagar, JALANDHAR. O-291651, 291653 R-280050
Kanwal Sud	-	2, Durga Colony, JALANDHAR. O-255957 R-255939
Kaku Ram	-	59/9, Bhargo Camp, JALANDHAR. O-252309 R-
Kulwinder Jit Singh	-	82 New Jawahar Nagar, JALANDHAR. O - 281342 R - 225461, 225823
Kawaljit Singh	-	9-L, Model Town, JALANDHAR O - 225611 R - 56956
Karnail Singh Aujla	-	Village & P. O. Jaitewali, Teh. & Distt. JALANDHAR
Krishna Singh (Dr.)	-	Savrupson House, Model Town, JALANDHAR . R - 270836
Krishan Lal	-	272, Master Tara Singh Najar, JALANDHAR O - 58365 R- 23056
Kuldip Singh Gill	-	137, Lajpat Nagar, JALANDHAR.. O - 281230 R - 224054
Kamna Raj Aggarwal	-	GDPA, Near Railway Goods Shed, JALANDHAR
Kapil Gupta Dr.	-	Kapil Hospital, Near New Courts, JALANDHAR O - 235822, 230822 R - 56833
Kapoor Chand	-	Ravidass Nagar, JALANDHAR
Khushhal Singh	-	M/s Gurdev Iron Foundry, G.T. Road, Goraya O&R - 62195
Kamal Tahim	-	Kay Cee Cottage Inds., P.O. Road, GORAYA. O - 62272 R - 62593
Kapil Dev Chauhan	-	Khurla Kingra, JALANDHAR
Kewal Krishan Kanda	-	Kanda Rice Mills Pvt. Ltd., Tanda Road, JALANDHAR O - 291619, 295738 R - 98140, 62511
Karam Singh	-	Bright Industry, G.T. Road, JALANDHAR CANTT. O - 260426 R - 261426
Kulwant Singh	-	Turno Chucks, P.O. Chachoki, PHAGWARA. O - 63544
Kasturi Lal Jain	-	ND-48, Bikrampur, Jain Building, JALANDHAR. O - 282001, 284404
Kewal Krishan	-	M/s Sbrod Metal Works, 16-17, Dada Colony, Indl. Area, JALANDHAR. O - 290317 R - 250962, 202836
Kulmohan Singh	-	C/o Lyallpurian Di Hatti, Raink Bazar, JALANDHAR. O - 280380 R - 271243



**L**

- Lekh Raj Sharma (Dr.)** - 761-Mota Singh Ngr., JALANDHAR.  
O-59834 R-222651
- Lal Singh** - Vill. Bajra, P.O. Shami Pur, JALANDHAR.

**M**

- M.P. Singh** - Deputy Commissioner, JALANDHAR.  
O-59664 R-224783
- Mohan Singh Sachdeva** - 47-R, Model Town, JALANDHAR.  
O-280728 R-223802
- Man Mohan Singh Kalsi** - Kalsi Metal Works, Adda Bastian, JALANDHAR.  
O- 252601-2-3-4-5 R- 252006
- Mohnish Dhir** - Bharat Tools, E-36, Industrial Area, JALANDHAR.  
O-290230 R-281330
- Manoranjan P. Madaan** - Parkash Pharmacy, 60-Chandan Nagar, JALANDHAR.  
O-28289 R-282589
- Mohan Singh-Vafa** - ZOOTO Industries, Kapurthala Road, JALANDHAR.  
O-254411 R-59222
- Mukul Jain** - 4639-40, Deputy Ganj, Sadar Bazar, DELHI.  
O-7515628, 3559750 R-7222200, 7435000
- Madan Lal Mehta** - 3-Municipal Residence, Sat Nagar, JALANDHAR.  
O- R-281853
- Manjinder Singh Chowdhary** - 527-New Jawahar Nagar, JALANDHAR City.  
O-59327 R-59327
- Man Mohan Singh Advocate** - 270-Mota Singh Nagar, JALANDHAR.  
O-58227 R-223025
- Manu Pathania** - Shoe Corporation, Red Cross Market G.T Rd,  
JALANDHAR.  
O - 221708
- Madan Goyal** - Fairdeal Agencies, Mandi Rd., JALANDHAR.  
O - 57006 - 8, 239006 - 7 R - 260183, 260843, 261061 - 6
- Manjit Singh** - Omega Tools, 1037, Dada Colony, JALANDHAR.  
O - 293210 R - 272866
- Mohinder Paul** - Mohinder Enterprises, Tanda Road, JALANDHAR.  
O - 292285
- Mohinder Paul Singh Nandra** - Nandra Bros., Khingran Gate, JALANDHAR  
O - 57808, 59161 R - 57438
- Mohinder Singh (Prof.)** - Apee Jay College of Fine Arts, JALANDHAR
- Mohinder Vir Singh** - WC 109, Brandreth Road, JALANDHAR
- Mohinder Pal Bhatti** - Bhatti Box Makers, Dada Colony, JALANDHAR.  
O - 292343 R - 293515
- Man Mohan Sarup Khosla** - Hindustan Hydraulics, Sura Nussi, JALANDHAR.  
O - 250909, 253610-12 R - 273311, 235348
- Mohinder Sethi** - Fine Switches, PHAGWARA. 144 401  
O - 61841
- Mandip Nanda** - ND - 103 Bikrampur, JALANDHAR - 144008  
O - 280495, 280199 R - 280199, 280495
- Mukand Rai Gupta** - Vinko Auto Industries, Ladowali Road, JALANDHAR.  
O - 55097, 55096 R - 55096, 235288



- Manish Sehgal – 336. Lajpat Nagar, JALANDHAR  
 Manjit Singh – 4, Labh Singh Nagar, JALANDHAR.  
 R - 200703  
 Madan Paul – 125, Nijatam Nagar, Basti Nau, JALANDHAR.  
 O - 255747  
 Mukhinder Singh – State Engg. Corporation, P.O. Chachoki, PHAGWARA.  
 O - 61677 R - 60050  
 Mohinder Paul – Mohindra Foundry, G.T. Road, PHAGWARA.  
 O - 60940 R - 60856  
 Madhu Lal Duggal – Paeco Industries, Hadiabad, P.O. Satnampura, PHAGWARA  
 O - 01824-60954  
 M.J.S. Bhalla – Triplex Dry Cleaners & Dyers, G.T. Road, PO Box 104, JALANDHAR.  
 O - 282097, 281239 R - 59410

## N

- Nutan Sehgal – 329-Lajpat Nagar, JALANDHAR.  
 R- 224874  
 Naresh Kumar Sharma – Vijay Cycle & Steel Ind., Model House Rd., Basti Sheikh,  
 JALANDHAR.  
 O-254521, 254524 R-225152, 270951  
 Narinder Arora – Lucky Metal Works, Gulab Devi Hospital Road, JALANDHAR.  
 O-251987 R-  
 N.K. Jain – IInd Floor, K.K. Tower, Opp. Circuit House, JALANDHAR.  
 O - 59292 R - 282001, 284404  
 N.K. Vij – Sunflag Knitwears, Ind. Area, JALANDHAR.  
 O-290022 R-290002  
 Navneet K. Bhaseen – 82, New Vijay Nagar, JALANDHAR.  
 O - 253019, 203375 R - 255299, 200299  
 Narinder P. Anand – Anand & Co., Kotwali Bazar, JALANDHAR.  
 O - 280515, 282515 R - 254679  
 Narinder Arora – Narinder Arora & Associates, Khanna Building . Milap Chowk,  
 JALANDHAR -144001.  
 O - 282395, R - 57007  
 Narinder Singh – Narinder Singh Saw Mills, Mithapur Road, JALANDHAR.  
 Naresh Kumar Jain – New Age Stationers, Old Rly Rd, JALANDHAR.  
 O - 59292 R - 282001, 284404  
 Narinder Kumar – Neelam Publishers, Adda Tanda, JALANDHAR  
 O - 56899, R - 57170  
 Namie Hans – Zoloto Industries, Kapurthala Road, JALANDHAR  
 Nandan Khanna – Raj Ice & Oil Mills, Ladowali Road, JALANDHAR  
 Neera Seth Mrs. – 562, Mota Singh Nagar, JALANDHAR  
 Narinder Kumar – NN-380, Gopal Nagar, JALANDHAR  
 O - 211384 R - 284541  
 N.G. Khanna – Sat Guru Gopal Nagar, Cool Road, JALANDHAR  
 Naresh Kumar Sharma – 23, Basant Nagar, Sodal Road, Jalandhar  
 O - 291515-16, 294545 R - 291515-16



**O**

- O.P. Seth** - Prince Rubber Industries, Ind. Area, JALANDHAR.  
O- 293810-11-12 R- 224961-2-3
- Onkar Nath** - Jai Jagdish Metal Works, 14-Saini Colony, Ind. Area, JALANDHAR.  
O-191887, 291015 R-292308
- Owe Sjo** - Village Gharoh, Tehsil Dharamsala, DISTT KANGRA (H.P.)
- Om.Parkash** - Ajay Industries, 302, New Jawahar Nagar, JALANDHAR  
O - 225948, 292877 R - 22523
- Om Parkash Uppal** - Opal Engineering Corp., 55, Indl. Area, PHAGWARA.  
O - 61802, 62871 R - 61184

**P**

- Purnima Beri** - Leader Valves Ltd., Ind. Area, JALANDHAR.  
O-290373, 290341-42 R-224014
- Parmod Sehgal** - 329-Lajpat Nagar, JALANDHAR.  
O- 290625 R- 224874
- P.K. Mayor** - Watkins Mayor & Co., Ladowali Road, JALANDHAR.  
O & R- 56106
- Parveen Mago** - EB-171, Quazi Mohalla, JALANDHAR.  
O & R-283622
- Prem Chand Thapar** - Thaparan Mohalla, Mai Hiran Gate, JALANDHAR.  
O- R-282290
- Parvinder Singh** - Baweja Brothers, Basti Sheikh, JALANDHAR.  
O-253257 R-
- P.P. Singh** - 47-Shakti Nagar, JALANDHAR.  
R-252547
- Pardeep Kumar** - PeeKay Engg. Work, Old Mandi Rd., JALANDHAR.
- Puneet Pasricha (Dr.)** - 221, Adarsh Nagar, JALANDHAR - 144002  
251300,254942
- Parveen Sehgal** - C/o Akash Rubber Industry, Basti Sheikh Road, JALANDHAR  
O - 253667 R - 252819, R - 254931, 200493
- Pami Sodhi** - Tara Enterprises, 39. G. T. Road, JALANDHAR - 144001  
O - 225429 R - 272556.
- Paramjit Singh** - Hotel Plaza, Old Courts Rd, JALANDHAR.  
O - 225833, 220499, R - 224336, 235576
- Pankaj Nayyar** - 14 - A, Link Road, Nakodar Road, JALANDHAR.  
O -276150 R - 224291
- Parmod Aggarwal** - Street No. 5, Patel Road, JALANDHAR CANTT.
- Peeush K. Trehan** - 256 S. Udharn Singh Nagar, JALANDHAR
- Pawan Kumar** - PEE KAY Traders, 10, Sidhant Market, Ladowali Road, JALANDHAR  
O - 238122 R - 260322
- Prem Chand** - APA Industries, Nagra Road, Maqsudan, JALANDHAR
- Paras Kumar** - M/s Neta Metal Works, Industrial Area, JALANDHAR  
O - 290325
- Pritam Singh** - Pritam Singh & Sons Pharmatics Pvt. Ltd.  
G.T. Road, JALANDHAR.  
R - 235576, 224336, 230090
- Pardeep K. Sharda (Dr.)** - 55, Waryam Nagar, Behind Kidney Hospital, Cool Road, JALANDHAR.  
O - 225202 P.P. R - 271046



- Prem Dutt Mahey** – 25, Netaji Subhash Road, Near K.M.V. College, JALANDHAR.  
O - 291565 R - 234360
- Pardeep Duggal (Er.)** – Lakshmi Marbles, Opp. Ravidass Mandir, G.T. Road,  
Chak-Hakim, PHAGWARA.  
O - 01824-60380 R - 66380
- Parminder Singh** – Cellopal Industry, J.P. Nagar, JALANDHAR.
- Parmod Bhardwaj** – 232, Adarsh Nagar, JALANDHAR.  
O - 280589 R - 254350
- Parminder Singh** – C/o A.P. Enterprises, 392/18, Bhawani Nagar,  
Street Sehgal Tent House, AMRITSAR.  
R - 0183-64534
- Pankaj Ahuja** – 15, Link Road, Lajpat Nagar, JALANDHAR.  
O - 255151, 258151 R - 237734, 227734
- Pardumman Tiwari** – 11-A, Subhash Nagar, JALANDHAR.  
O - 281195, 281008, 223036 R - 282601

## **R**

- Rakesh Dada** – Dada Steels, Tanda Road, JALANDHAR - 144 008  
O-281113, 211113 R-281386
- Rohit Khanna** – 524-New Jawahar Nagar, JALANDHAR.  
O-58518, 59741
- Rajinder Singh Sabharwal** – 311-Preet Nagar, JALANDHAR.  
O-282581R-294443
- Rajesh Chopra (Dr.)** – Gen. Secy., Devi Talab Mandir, JALANDHAR.  
O- 55975-76, 224976 R-
- Rakesh Khanna** – Emkay Industries, Focal Point, Bye Pass, JALANDHAR.  
O- 293085-087, 56905R-
- Ravi Sharma (Dr.)** – 142/6, Preet Nagar, Ladowali Road, JALANDHAR.  
O & R-250518
- Raj Kumar Gupta MC** – Mohalla Charanjit Pura, JALANDHAR.  
O- 290330 R- 226165
- Ravinder Laroia** – 444-New Jawahar Nagar, JALANDHAR.  
O-52947, 56474 R-223804
- Rakesh Thapar** – Perfect Metal & Brass Industries, E-29, Ind. Area, JALANDHAR.  
O-290347 R-281429
- Rakesh Rathour** – 20-Deen Dayal Upadhaya Nagar, JALANDHAR.  
O-290560, 290240 R-281222, 280133
- Rajesh Rathour** – 20-Deen Dayal Upadhaya Nagar, JALANDHAR.  
O-290472 R-281222, 284132
- Rajinder Kapoor** – JMP Castings Ltd., Pathankot Road, JALANDHAR.  
O-291750-52 R-
- Rajan Kesar** – 4-Green Model Town, JALANDHAR.  
O-58241, 58347 R-223133
- Rajesh Anand** – 552-B, Model Town, JALANDHAR.  
O-223114, 225058 R-271552
- Ramesh Mahajan** – Mahajan Rubber Industries, S. B. Labh Singh Nagar, JALANDHAR.  
O-254178, 251878
- Ram Kumar** – Prabhu Dayal, Ram Kumar, Tanda Road, JALANDHAR.  
O-292266, 2988 R-294369, 292299



<b>Raj Kumar Rathour</b>	-	Proxima Steel Forge Pvt. Ltd., B-15 ,Ind. Focal Point Phase II, JALANDHAR - 144 004 Phone. : 290240, 290560, R - 234554
<b>Rajindra Kalia</b>	-	Kalia Colony, G.T. Road, Bye Pass, JALANDHAR. O & R - 295726, 290326
<b>Raman Kumar Negi</b>	-	Jagdambay Jewellers, Bazar Sheikhan, JALANDHAR. O - 283406, 284406 R - 253016
<b>Ram Chander</b>	-	India Steels, Tanda Road , JALANDHAR.
<b>Raman Beri</b>	-	Lakshmi Engg. Works, 159/1, G.T. Rd, Opp Fish Market, JALANDHAR. O - 295679
<b>Rattan Chand</b>	-	218. Hardev Nagar, Kapurthala, JALANDHAR. O - 255155
<b>Rajinder Singh</b>	-	Village - Arjanwal. P.O. Adampur, Distt. JALANDHAR.
<b>Ram Singh Sidhu</b>	-	16, North Road, West Dayton., Middx. - ENGLAND. U.K. Ph. (R)- 01895420689
<b>Raj Kumar</b>	-	Nakodar Road, JALANDHAR.
<b>Raj Kumar Bharti</b>	-	G.R Industries, S -21, Industrial Area, JALANDHAR. Ph. (O) 290594, 291674 (R) 283426
<b>Rajesh Kumar Gupta</b>	-	NE- 81, Mohalla Purian, JALANDHAR. Ph. - 226961, (R) 281903
<b>Ravi Prakash</b>	-	Doaba Motor Agency, G.T. Road, PHAGWARA.
<b>Rajesh Chander</b>	-	ND. 357. Tanda Road, JALANDHAR. Ph. - 282812 (R) 58573.
<b>Raj Kumar</b>	-	Gulshan Palace, Bhagat Singh Chowk, JALANDHAR Ph. (O) - 222040 , (R)- 221457.
<b>R.S Bhatti</b>	-	Bhatti House, Ravinder Nagar, Model Town, JALANDHAR. Ph. (O) 271594 (R) - 270882
<b>Rakesh Kumar Vaid</b>	-	84 B/11 Central Town, JALANDHAR. Ph. 231999 (R) 232580,
<b>Ram Bhardwaj</b>	-	Sat Pal Pandit & Co., Milap Chowk, JALANDHAR. Ph. - 56941 (R) 57407
<b>Rajnish Chander Malhotra</b>	-	N.D. 357 Tanda Adda, JALANDHAR. Ph. (O) 282812 (R) 58873
<b>Ram Chander</b>	-	India Steels, Tanda Road, JALANDHAR Ph. (O) 292288 (R) 295588
<b>Rajesh Wadhwa</b>	-	General Manager, Jalandhar Telecom, G.P.O. Building, JALANDHAR.
<b>Rajinder Singh Bedi</b>	-	Everwear Complex, G.T. Road, Anand Nagar JALANDHAR - 144 008.
<b>Radhe Shyam Jalan</b>	-	385-A, Adarsh Nagar, JALANDHAR
<b>Ramesh Sewak</b>	-	Multani Soap Factory, Mandi Road, JALANDHAR
<b>Rajinder Goel</b>	-	Fairdeal Agencies, Mandi Road, JALANDHAR O - 57006 R - 261061
<b>Rajinder Kumar Jain</b>	-	National Rubber & Chemicals Industries, Basti Bawa Khel, JALANDHAR. O - 254419 R - 223840
<b>Rajesh Oberai</b>	-	C/o Recmmann Engg. Works, Nakodar Road, JALANDHAR O - 253827 R - 272045

<b>Rashpal Singh</b>	–	C/o Khambra Cold Store, VPO Khambra, JALANDHAR
<b>Rajinder Kumar</b>	–	W.C. 94, Brandrath Road, Raink Bazar, JALANDHAR. O - 283757 R - 282655, 284246
<b>Ram Lal</b>	–	C/o Narang Cold Storage, G.T. Road, JALANDHAR CANTT. O - 260064
<b>Raghunandan Kakar</b>	–	C/o Kakar Cold Storage, G.T. Road, JALANDHAR CANTT. O - 260582
<b>Rakesh Kochhar</b>	–	400, Mota Singh Nagar, JALANDHAR. O - 62307 R - 220578
<b>Rakesh Kumar</b>	–	C/o Duggal Engg. Industries, Hadiabad, PHAGWARA. O - 60991 R - 63527
<b>Rajesh Kumar</b>	–	Parker Industries, 184, Dilbagh Nagar, JALANDHAR O - 252849
<b>Rakesh Sharma</b>	–	Shakti Rubber Industries, D-42, Focal Point, JALANDHAR. O - 291461
<b>Ramesh Kumar</b>	–	C/o Hanson Plastic Pvt. Ltd., Indl. Area, JALANDHAR. O - 290321
<b>Rajiv Tandon</b>	–	107, Prestige Estate Building, Opp. Narinder Cinema, G.T. Road, JALANDHAR. O - 233922, 234441, 233923 R - 280753
<b>Ravinder Singh</b>	–	Mohindra Die Casting, G.T. Road, PHAGWARA. O - 63707 R - 61780
<b>Rakesh Kumar</b>	–	K.K. Industries, Nakodar Road, JALANDHAR. O - 271181, 272949 R - 57339, 232211
<b>Rajinder Kumar</b>	–	Sarpanch, V. & P.O. Samipur, JALANDHAR. O - 222314 R - 745152
<b>Ravi Parkash Jalota</b>	–	Doaba Motor Agency, G.T. Road, Chak-Hakim, PHAGWARA O - 61810, 66810 R - 60962, 60062
<b>Rakesh Chadha</b>	–	672, Mota Singh Nagar, JALANDHAR. O - 225437, 235293 R - 223994, 231537, 222672
<b>Raj Kumar Sharma</b>	–	C/o Amar Chand Sharma, NB-203, Laxmipura, JALANDHAR R - 293703

### S

<b>Surendra Seth</b>	–	Hotal Surendra Plaza, Garha Road, JALANDHAR. O & R-57257, 225721
<b>Sudarshan Jyoti</b>	–	N.C. 162, Kot Kishan Chand, JALANDHAR. O- R-
<b>S.S. Ajimal</b>	–	11-A, New Vijay Nagar, JALANDHAR. R-250857
<b>Surjit Singh Arora</b>	–	441-R, Model Town, JALANDHAR. R-271300, 272300
<b>Sharad Aggarwal</b>	–	Forgings & Chemical Industries, Bypass, JALANDHAR. O-291534, 291422 R-262188, 260777
<b>Sheetal Vij</b>	–	Shital International, Ind. Area, JALANDHAR. O-290003, 291616-18 R-
<b>S.P. Bahri</b>	–	NC-136, Kot Kishan Chand, JALANDHAR.
<b>S.K. Bansal</b>	–	Sartaj Printing Press, Joshi Estate, JALANDHAR. O-291035 R-293999
<b>Sucharita Sharma (Dr. Mrs.)</b>	–	Principal, A Pee Jay College & Fine Arts, JALANDHAR. O-58547 R-255545



<b>Suresh Madaan</b>	-	129-Shakti Nagar, JALANDHAR City. O-250070 R-250670
<b>Shankar Lal Mishra</b>	-	494-R, Model Town, JALANDHAR City. O-271719, 271535 R-225394, 271394
<b>Suresh Kumar Sharma</b>	-	Vijay Cycle & Steel Industries, Model House Rd., Basti Sheikh, JALANDHAR. O-254521, 254524 R-225152, 270951
<b>Sukesh Talwar</b>	-	Jullundur Mill Store, N.G. Road, JALANDHAR. O-220615, 56938 R-220614
<b>Satish Jain</b>	-	IIIrd Floor, K.K. Towers, Opp. Circuit House, JALANDHAR. O- R-
<b>Sanjeev Mittal</b>	-	67-SUS Nagar, JALANDHAR. O-290515, 290710 R-227092 227059
<b>Sandeep Kaul</b>	-	6-E, New Baradari, JALANDHAR. O & R- 222303, 230303, 271329
<b>Sanjay Mohindru</b>	-	Sanjay International, Sodal Nagar, Ind. Area, JALANDHAR. O-290355 R-291410
<b>Satish Malhotra</b>	-	94-Purian Mohalla, Mai Hiran Gate, JALANDHAR. O-226693 R-282777
<b>Satnam Singh</b>	-	EE-33, Bagh Karam Bakx, JALANDHAR. O-282145 R-233003
<b>Shiv Dayal Chugh</b>	-	PHF Leasing Ltd., 8-G.T. Road, BMC Chowk, JALANDHAR. O-223901-02 R-226635, 226587
<b>Swaraj Mohan</b>	-	Principal BD Arya Girls College, JALANDHAR CANTT. O - 260967, 260985
<b>Suresh Kumar Gautam</b>	-	242, Indra Park, Near Green Model Town, JALANDHAR. O - 227527 R - 270007
<b>S.K. Malhotra</b>	-	Shakunt Rubber, Ghas Mandi Basti Sheikh, JALANDHAR. O - 253568
<b>Sushil K.Talwar</b>	-	Jalandhar Mill Store, N.G. Road, JALANDHAR. O - 220615, 50938 R - 58791
<b>Sanjay Jain</b>	-	Kohinoor Rubbers, Kapurthala Road, JALANDHAR
<b>Surinder Pal Jain</b>	-	Kohinoor (India) Pvt. Ltd., Kapurthala Road, JALANDHAR. O - 251471, 251469 R - 225107, 225302
<b>Santosh Kumar Parmar</b>	-	20, Adarsh Nagar, JALANDHAR. O - 251467, 237551 R - 250213
<b>S. Kalidas</b>	-	1 - 4, Lajpat Nagar III., NEW DELHI - 110024 Ph. (O) 3755271 (R) 6927592
<b>Sukhdev Singh Rupra</b>	-	V.Arjanwal, (P.O.) Adampur., DISTT. JALANDHAR.
<b>Sanjeev Sood</b>	-	147, New Model Town, PHAGWARA - 144401. Ph. 60529 (R) - 60726.
<b>Swarn Singh Cheema</b>	-	Swaran Cold Storage., V. Alipur, P.O. Mithapur, JALANDHAR. Ph. (O) 271596 (R) - 32921
<b>Surinder Kumar</b>	-	Bombay Surgicals, JALANDHAR CITY . Ph. (O) 224939.230302, (R) 227203
<b>Sham Lal Mohan</b>	-	Adda Lambra, JALANDHAR
<b>Shadi Ram Mohan</b>	-	S/o Sh. Madho Ram, Adda Lambra, JALANDHAR Ph. 741025
<b>Sidharth Puri</b>	-	Puri Bhawan, 346, N.G.Road, JALANDHAR - 144 001 Ph. (R)- 57275

<b>Sandip Thapar</b>	—	NF-114, Mohalla Thaparan, JALANDHAR CITY Ph. (O) 282290 (R) 282290.
<b>Subhash Chander</b>	—	Subhash Book Depot, Adda Tanda, JALANDHAR. Ph. (O) 59156, (R) 59156
<b>Suresh Soni</b>	—	Laxmi Chemicals., Basti Sheikh Road, JALANDHAR Ph. -253074, 202559., (R) - 254515, 204007
<b>Surjeet Negi (Mrs)</b>	—	BD Arya Girls College, JALANDHAR CANTT. Ph. (O) - 260267, 260985 (R) - 275663
<b>Sarita Verma (Mrs.)</b>	—	BD Arya Girls College, JALANDHAR CANTT. O - 260267, 260985 R - 232619
<b>Swami Charan Dass</b>	—	Udasin Ashram, Gopal Nagar, JALANDHAR CITY. Ph. - (O)- 210405 (R) - 210405
<b>Subhash Nakra</b>	—	Shangrila Hotels (P) Ltd., Civil Lines, JALANDHAR. Ph. -(O) - 225036, 231691, (R) - 234624, 239524,
<b>Sundeeep Singh Anand</b>	—	85 Old Ware House, Rama Mandi, JALANDHAR CANTT. Ph. - (O) - 260955, 239829 (R) 59535
<b>Sunil Kumar</b>	—	New India Rubber Chemical Ltd., Imam Nasir, JALANDHAR CITY. Ph. - (O) - 280474, 210474, (R) - 210474, 252105
<b>Swaran Singh Dhillon</b>	—	Hotel City View, Milap Chowk, JALANDHAR CITY. Ph. - (O) 212001, (R) 52623
<b>Santokh Singh Bali</b>	—	V&P0 Quadian Wali, Distt. JALANDHAR
<b>Subhash Dureja</b>	—	42 - L, Model Town, JALANDHAR CITY. Ph. (O) 273234, (R) 270247
<b>Surjit Singh Chawla</b>	—	132 KV Power Colony, PHAGWARA. Ph. - 60370 (R) 60510
<b>Surinder Paul</b>	—	Raman Exporters, C-1, 2, Sports & Surgical Complex, Kapurthala Road, JALANDHAR Ph. (O) 201804, 251804 , (R) 254551, 203496
<b>Satinder Pal Singh</b>	—	9-L, Model Town, JALANDHAR Ph. (O) 225611 (R) 56956
<b>Sarabjit Handa</b>	—	102, Master Tara Singh Nagar, JALANDHAR Ph. (O) 57555 (R) 222500
<b>Surinder Kumar</b>	—	Bombay Surgicals, Islam Ganj, JALANDHAR Ph. (O) 224939, 230382 (R) 227203
<b>Satish Kumar Jagota</b>	—	North Pole Rubber & Allied Industries Hoshiarpur Road Bye Pass, JALANDHAR.
<b>Sanjay Pathak</b>	—	101, M. Tara Singh Nagar, JALANDHAR Ph. O - 284436, R - 220957
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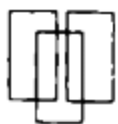


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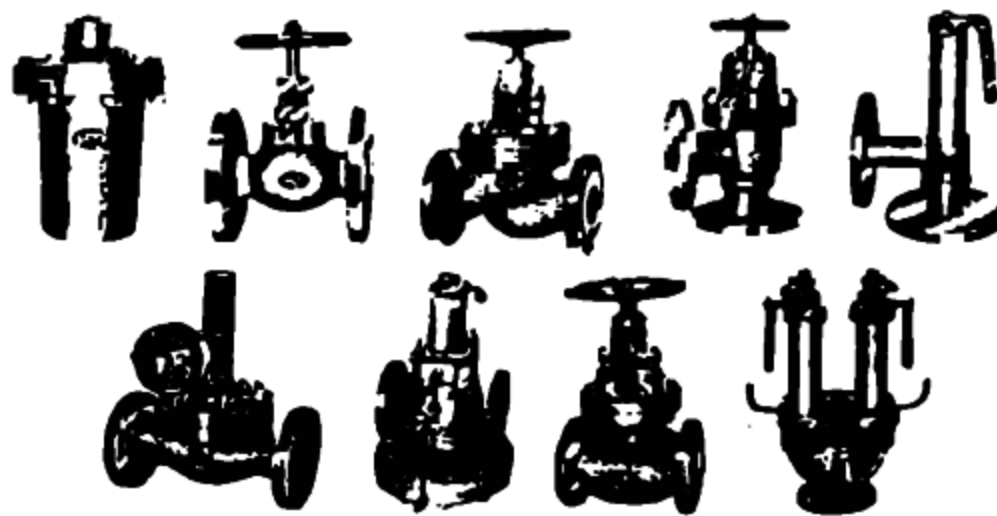
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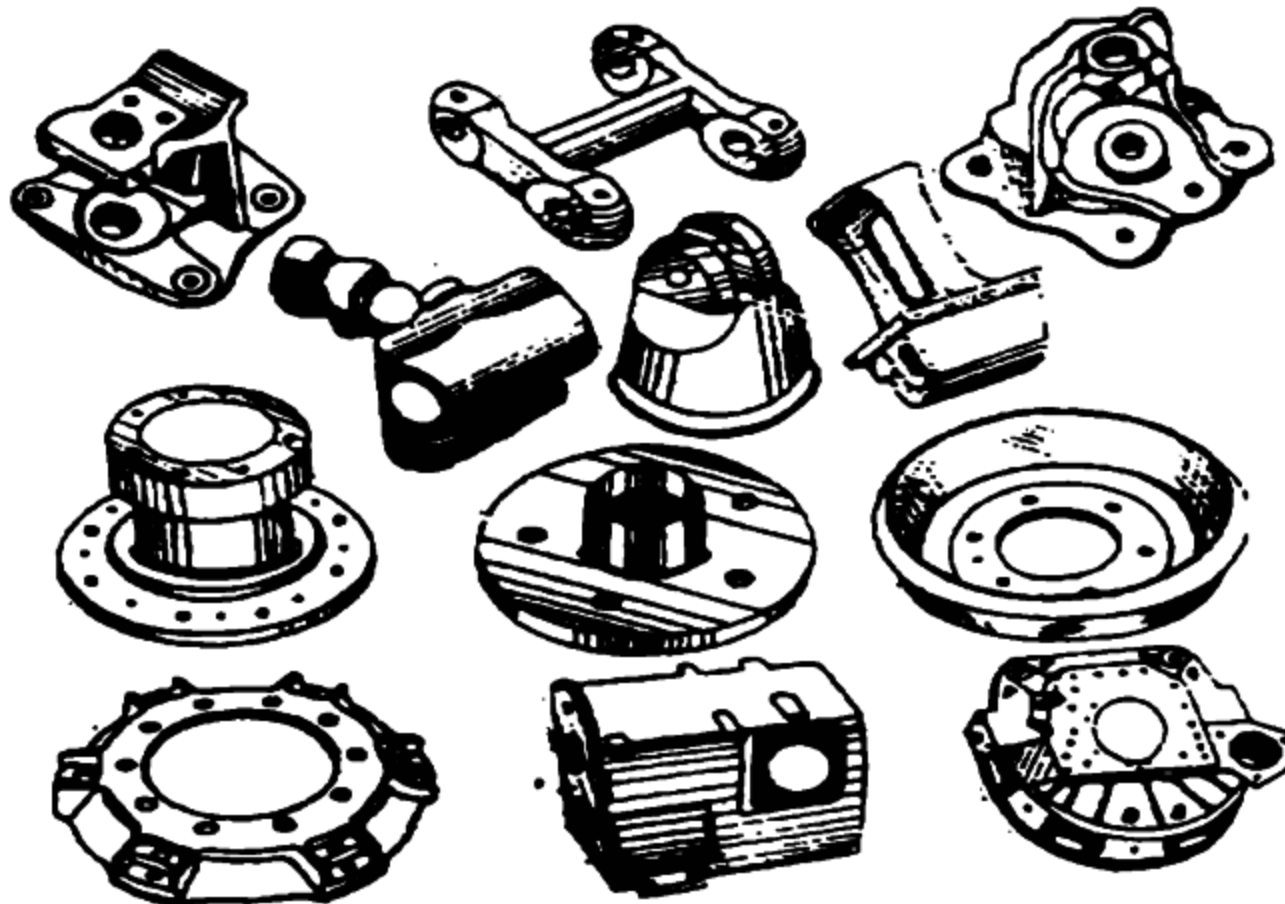
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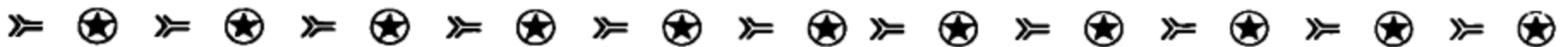
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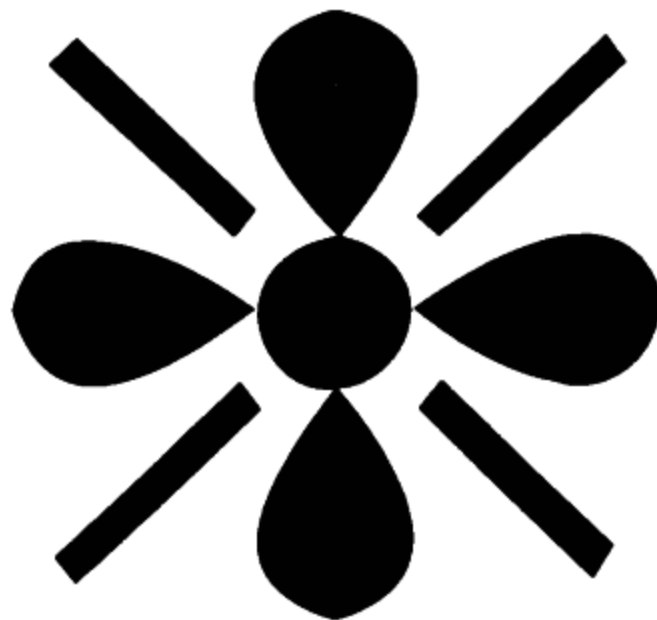
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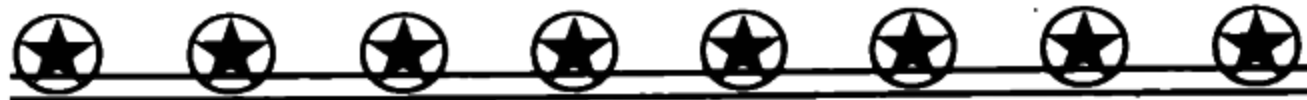
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